

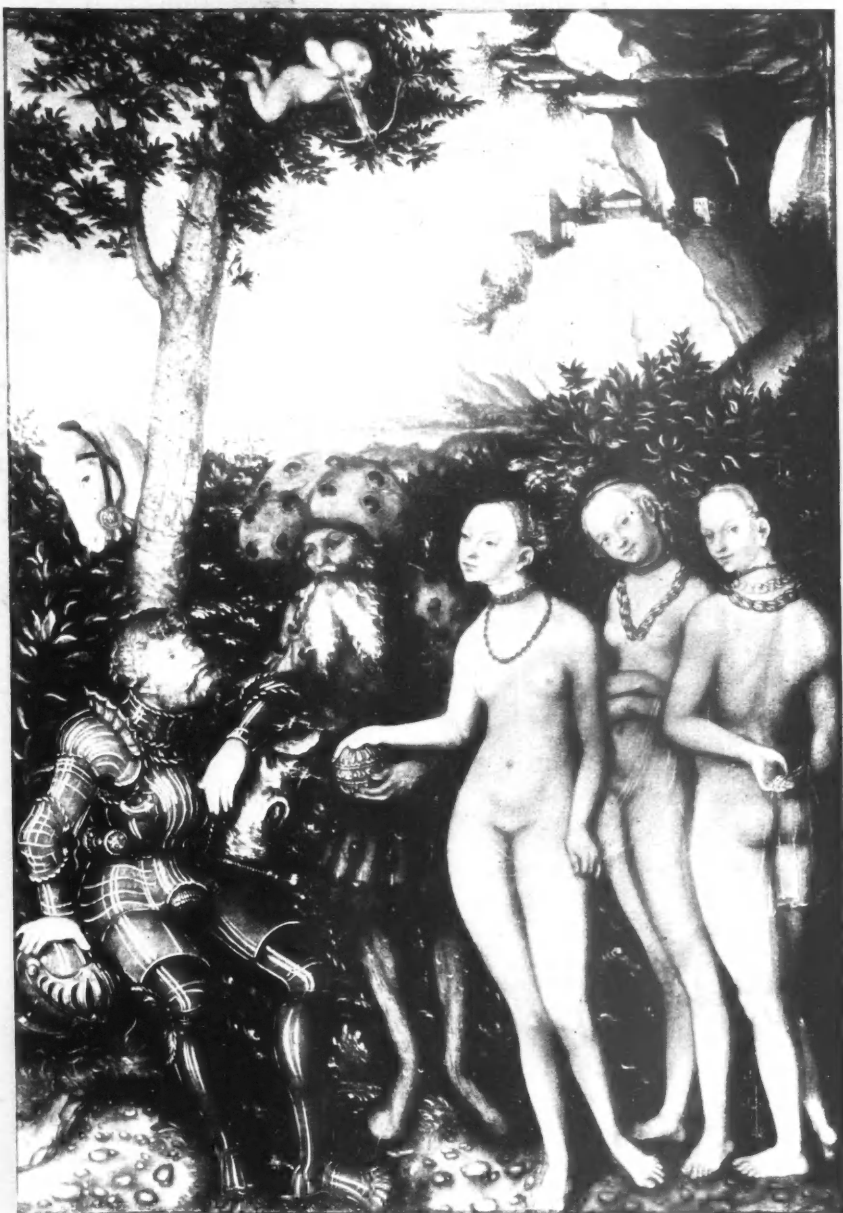
The

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Combined with THE ARGUS *of San Francisco*

THE NEWS-MAGAZINE OF ART

*SEVEN Times
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A Storm

When Mrs. Florence Topping Green, chairman of the art division, made a speech at the convention of the General Federation of Women's Clubs at Seattle on June 11, explaining the federation's effort to get Congress to pass a bill making obligatory the employment of American artists when portraits are to be paid for with taxpayers' money, the Associated Press carried a fragmentary report which was printed by all the newspapers.

Editorials were written and many communications were sent to the newspapers, some upholding and some abusing the idea. In its next number THE ART DIGEST will present a digest of what was printed.

In the meantime, it is encouraging to find that the effort sponsored by the American Artists Professional League to obtain this legislation is capable of stirring such a hailstorm of type. It indicates, at least, that art has become a live topic; and renews the hope that Americans some day will take enough interest in contemporary art to buy it, as the English, French and Germans do.

"Bare Walls"

A Liverpool art firm—J. Davey & Sons—has started a window-card campaign which it is only too willing to have dealers copy all over the world. It has originated a series of hand-lettered cards, in harmonious colors, whose purpose is to pillory the "far-too-prevalent 'bare wall' idea." Each card has a striking heading, and under it a quotation from some person of eminence whose words are calculated to carry weight. THE ART DIGEST, quoting some of the mottoes from the Art Trade Journal of London, passes them on to the art dealers of America.

The heading for three of the cards is "Bare Walls Make Bare Minds." One of the quotations, from D. H. Lawrence, reads: "If walls could speak, many would shout for new pictures." Another, from George Kirby, says: "Let pictures lead you into realms of light and thought you never trod before." And

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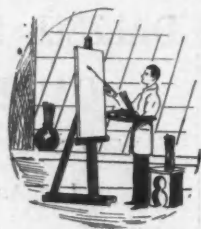
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still another, from Sir A. Conan Doyle, says: "I would rather live in a packing case than in a room which has neither books nor pictures."

Under the title, "Bare Walls Make Rooms Without Interest," C. R. W. Nevins is quoted: "It cannot be too generally known that a picture or two can give more value to the appearance of a room than any other form of furnishing." Under "Pictures Are a Necessity to the Cultured," there is this from George Sand: "Books whisper to the heart, but pictures speak to the soul." On another card bearing the same title, Sir A. Conan Doyle is again quoted: "It seems to me that the very soul of a house lies in its pictures."

And finally under "Bare Walls Denote Empty Minds or Empty Pocket Books," is this sentence from Mr. Nevins: "Pictures are the only escape from the mass production of curtains, floors, chairs, carpets, fireplaces and doors."

Decorators Hold Show

The Knoedler Galleries in New York have just closed an exhibition of 100 photographs of rooms decorated by members of the American Institute of Interior Decorators. This was the first pictorial exhibition given by the Institute, which comprises 14 chapters in 44 states. From Knoedlers' the exhibition will go on a nation-wide tour under the auspices of the American Federation of Arts.

Included in the show were photographs of rooms of all types from every part of the country, giving a cross section of the art of interior decoration in the United States. The range covered was wide, extending from log cabins to the most sumptuous drawing rooms in metropolitan houses.

"Immortality"

Gutzon Borglum, carver of mountains, got into the metropolitan newspapers three times in the month of June. First came the announcement of the dismissal of the indictments brought against him in Georgia for "malicious mischief, larceny from the house and simple larceny" after he destroyed or took away his models and plans for the gigantic memorial to the Confederacy he had undertaken to carve on Stone Mountain, near Atlanta. Next was an account of his speech at a Poetry Afternoon program, the New York *Herald Tribune's* caption being "Borglum Wants U. S. Art to Rival Its Mountains." Finally, on June 26, was an announcement from Atlanta which the *Times* headed "Borglum May Resume Stone Mountain Work."

It had been a long time since anything of a news nature had come from Atlanta concerning the project to carve Stone Mountain, but now and then have appeared items from South Dakota concerning the sculptor's progress in hewing Washington, Jefferson, Lincoln and Roosevelt on the crags of Mt. Rushmore.

The indictments in Georgia followed the fierce quarrel between Mr. Borglum and the commission behind the Stone Mountain project. Now the sculptor, say the dispatches, has conferred with Mayor James L. Key of Atlanta and Governor Richard B. Russell of Georgia, as well as Samuel Venable, part owner of Stone Mountain, and has expressed confidence that the memorial will be completed. His new plans embrace a larger scale of mountain carving than the original, and call for larger figures to cover a 35-acre area located some distance from the old one, where his successor after the quarrel, Augustus Lukeman,

actually had begun carving a central group.

Mr. Borglum said in his New York speech, according to the *Herald Tribune*, he has discovered that the one object of life is immortality, and the only way to assure posterity of the record of American civilization is to preserve it in enduring rock. "There is a new dimension coming into our life," he said, "a larger, bigger and more comprehensive perspective which requires greater art."

Mr. Borglum said the mountain he is now working on [Rushmore] has lasted in its present state for 40,000,000 years, and with erosion of his carving at the rate of one inch in 200,000 years, he believes it will be a permanent record of America's contribution to civilization. He considers America the "greatest thing that came out of the Renaissance," and believes that posterity will recognize her as the "greatest contemporary figure of civilization."

The sculptor is a most forceful speaker, either to a big audience or a small one. He learned oratory from Theodore Roosevelt, and was one of Roosevelt's spellbinders in 1912.

Caz Delbo Galleries Stay Open

The D. Caz Delbo Art Galleries, New York, will remain open through the Summer. The current exhibition is composed of etchings, water colors and drawings by two Parisian artists, Mily Possoz and Raphael Schwartz.

On Watch

"It used to be," said Mr. Lapis Lazuli, "that people would call at my studio and disturb my privacy, but now I have an animal to guard the door. He's a wolf."

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No. 18

Metropolitan's New Policy Sets Example for American Museums



"Speakeasy, 1931," by Glenn O. Coleman.



"Rondout," by Arnold Blanch.

The Metropolitan Museum of Art in New York is setting an example for the other museums of the nation by its new policy of purchasing paintings by contemporary artists from art dealers, thereby, in these times of stress, giving encouragement to both. Recently it announced the acquisition of nine paintings, which brings the total since January to thirteen pictures. Deserving of special note is the fact that the selections represent a sincere attempt to represent a true cross-section of American art. Both conservatism and modernism are included, apparently without bias.

Frank K. M. Rehn, New York art dealer who is known for his championship of modern artists in whose genius he believes, said: "It is a source of great encouragement for the artists of today to feel that the Metropolitan Museum is behind them and is giving more attention to their work."

The man whom the art world considers to be responsible for the change of policy at the Metropolitan is Herbert E. Winlock, the new director. There was something happy and big in his remark to the New York *Herald Tribune* that: "We're going to do all we can to collect what we hope in the future will be representative works by contemporary American artists. Really, our policy has been to cover the whole field of art, and I hope that we will remain just as conservative and radical as ever." That "let down" his predecessors and forecast the future. "It just happens that this time we bought nine pictures by modern painters," he said.

The nine most recent purchases are as follows:

"The Bowery," by Reginald Marsh; acquired from the Rehn gallery.

"Headlands," by Allen Tucker, a vigorous coastal picture, painted near Rockport, Mass., also acquired from Rehn.

"Spring Shower," by John Steuart Curry, a painting of a Kansas prairie farm, from the Ferargil gallery.

"Speakeasy," by Glenn O. Coleman, from the Downtown gallery [herewith reproduced].

"Hills," by Bernard Karfiol, a large landscape, also from the Downtown gallery.

"Rondout," by Arnold Blanch, a Hudson River landscape, acquired from the Milch gallery [herewith reproduced].

"Spring in Manayunk," by Francis Speight, also from the Milch gallery [reproduced in THE ART DIGEST of 15th March as a prize winner at the Connecticut Academy].

"Fishing Town," a Cornwall view by Hayley Lever, from the Macbeth gallery.

"Back Yards, Brooklyn," by Ogden M. Pleissner, also from the Macbeth gallery.

The four pictures previously bought, under Mr. Winlock's directorship, were: "Nita Reading," by Leon Kroll, from the Milch Galleries, [reproduced in THE ART DIGEST, 15th May]; "Eurydice Bitten by a Snake," by Bryson Burroughs, from the Montross Galleries, [reproduced in the 15th March issue]; "The Daughter of the Sheikh," by Hovsep Pushman, from the Grand Central Art Galleries; "Dahlias and Apples," by Luigi Lucioni, from the Ferargil Galleries, [reproduced in the 1st March issue].

Following is a brief account of the artists who produced the last nine works to be acquired by the Metropolitan:

Coleman died last month. A native of Springfield, Ohio, he had acquired a considerable reputation as a painter of Greenwich Village subjects. He had studied under the

late Robert Henri, but his own personal view prevailed in his art.

Pleissner, native of Brooklyn, only 28 years old, is the youngest of the group and one of the youngest artists ever to have his work accepted by the Metropolitan Museum. He studied at the Art Students' League and taught art for a time at Pratt Institute.

Speight, in his early 30's, is a Philadelphian. His painting won the Bunce prize at the exhibition of American paintings at the Hartford Athenæum last March. He is teaching in the Pennsylvania Academy.

Marsh's paintings are vivid and exciting portrayals of the bizarre and colorful in American life. "The Bowery," 1931, pictures a crowd of poverty-stricken men beneath the street lights of the shabby old thoroughfare under the "El" structure. He is an alumnus of Yale, where he edited "The Yale News." He married Betty Burroughs, sculptor, daughter of Bryson Burroughs, curator of paintings at the Metropolitan Museum.

Curry has four works in the Whitney Museum. He is now traveling with the Ringling Brothers, Barnum & Bailey circus, painting a series of circus pictures, which will be exhibited at the Ferargil gallery next fall. He is a Kansan, 35 years old.

Blanch, of the Woodstock group, is known for his landscapes and figure subjects. Three years ago he won the Norman Wait Harris silver medal and \$500 for his painting, "Midsummer Landscape," at the Chicago Art Institute. He was born in Matorville, Minn., 56 years ago and studied under Robert Henri, John Sloan and Luis Mora at the Art Students League.

[Continued on next page]

Forain's Glimpse of a Famous Aesthete



"George Moore Leaving the Opera" (1885), by Forain. Bequeathed to Art Institute of Chicago by Mrs. L. L. Coburn. See opposite page.

The Metropolitan

[Concluded from preceding page]

Karfiol was born in Budapest and studied at the Julien Academy in Paris and the National Academy of Design in New York. He is 46 years old. He has won the Clark prize at the Corcoran Gallery in Washington and honorable mention at the Carnegie International.

Lever is an Australian, noted as a painter of marine subjects along the Cornwall and Atlantic coasts. His "The Harbor," won the Temple gold medal at the 121st annual exhibition of the Pennsylvania Academy of Fine Arts six years ago.

Allen Tucker's pictures were painted mainly around Mount Kisco and along the Massachusetts coast. His "Blue and Gold" landscape, was acquired by the Metropolitan Museum several years ago. For fifteen years he taught at the Art Students League.

The New York *Herald Tribune*, always keen to present art to its readers, gave editorial recognition to the Metropolitan's purchases. It said: "Not before, it is believed, has the museum set to with so much vigor to provide recognition for living artists, nor accomplished this objective so generously. During the past five or six years perhaps a dozen works were acquired through the Hearn Fund, which is specifically devoted to the collection of American paintings. Since early this year total acquisitions from this source have amounted altogether to thirteen. . . .

"There is nothing radical about the mu-

seum's recent purchases. . . . At the same time they constitute definite evidence of a broader attitude toward contemporary painting, one which promises to be more truly representative than heretofore."

Arizona's Annual in July

The Museum of Northern Arizona, Flagstaff will hold its fourth annual Arizona Arts and Crafts Exhibition, in the museum galleries, July 16 to 31. The annual attracts large attendance and has already done much to further the interests of art in Arizona. It is practically a no-jury exhibition with the exception that the curator, Mary Russell F. Colton, reserves the right to discard any exhibits found unworthy.

Together with the usual classifications of crafts work, the exhibition will include painting, prints, small sculpture, wood carving and designs. A large number of prizes will be awarded. The closing date for entries is July 12.

A Prize Winners' Show

Among the Summer shows scheduled for the East Wing Galleries of the Art Institute of Chicago is one devoted to work by artists of Chicago and vicinity who have won prizes at the Institute in the past three years. This is the first time an exhibition of this kind has been projected, and the experiment is being watched with interest. The organizers feel that it may throw light on the real worth of prizes in an artist's career.

"Lonely Old Man"

Alfred Gilbert, 78-year-old sculptor of the recently unveiled memorial to the late Queen Mother Alexandra, has received the order of knighthood from King George. Just the week previously Sir Alfred had found additional solace for his 17 years of self-imposed exile by being invited to rejoin the Royal Academy, from which he had resigned 23 years ago because of the bitter controversy over his statue of Eros in Piccadilly Circus. Sir Alfred lived in Belgium for 17 years, and returned at the special request of His Majesty.

Said the New York *Sun*: "A lonely old man returns from exile and the herbs of poverty to royal honors and public acclaim. The handsome and gifted sculptor and goldsmith, Alfred Gilbert, was the 'Cellini of England' when he slipped away to hide in the tangle of medieval streets in Bruges, Belgium, some twenty-six years ago. At the unveiling of his statue of Queen Alexandra, the frail old man, now 78 years of age, forgives, though perhaps he cannot forget.

"Queen Victoria esteemed him highly. He was the guest of the King while he was modeling his Eros fountain for Piccadilly Circus. A stupid public clamor over this figure caused his self-imposed banishment. Vandals stole the delicately chased bronze cups. He had used too much metal. There was a row over the casting bill. The sprays were pitched too high and sprinkled a powerful politician, who financed a critical foray against the sculptor. Leaving out the daggers and the swashbuckling, it was indeed, just such an incredible uproar as attended the casting and unveiling of Cellini's Perseus—a work which Gilbert had emulated in his own Perseus.

"The sensitive sculptor, brilliant lecturer and favorite of the great salons, quietly slipped away. Years passed before London knew where he was. Somewhere in the labyrinth of his XIVth century retreat he kept a pony which was always his breakfast companion. It is not known that he had any other friends. About the time of the war, King George began a patient effort to get him back to England. Much has happened since he left, and no doubt he looks on the world today with wondering eyes."

Birmingham Murals

Two mural paintings, one representing the old South, the other the new, and each 17½ by 8 feet, have been placed in the vestibule of the new \$3,000,000 courthouse in Birmingham, Ala. They are by John Norton of Chicago, whose mural for the Tavern Club of that city won the 1931 gold medal of the Architectural League of New York, and who also did the murals for the Chicago Board of Trade and the Chicago Daily News Building.

One of the Birmingham panels has for its central motive the figure of a southern girl of the old type, surrounded by typical scenes of the long-ago, including a cotton field, Negro mamies and a steamboat. In the other mural is a man, around whom arises the new South, with steel plants, cotton mills and modern transportation.

Britain Seeks Loan of Art

American museums and collectors are being asked to loan their important paintings of the British school for the great exhibition which is to be held at Burlington House, London, in 1934. The display is to be the culmination of the series of shows that have attracted the attention of the world,—the Flemish, Dutch, Italian, Persian and French exhibitions.

Mrs. Coburn Leaves 83 Pictures, \$200,000 Fund, to Chicago

The paintings of the late Annie Swan Coburn have been called her children. Left a widow 25 years ago, she turned to art for companionship, becoming a collector who collected for the sheer love of art, buying paintings because she desired them for her own sake, and actually living with them in her apartment at the Blackstone Hotel in Chicago. Always willing to share her pleasure with other art lovers, Mrs. Coburn, a short time before death, lent her collection to the Art Institute of Chicago, where it will remain on view throughout the Summer. These paintings and drawings, 63 in number, are being shown under the auspices of the Antiquarian Society of the Institute, of which the noted collector was a member. That the Coburn pictures were absent from their accustomed places in the Blackstone Hotel when the end came on May 31, spoke eloquently for the generosity of the owner.

However, when Mrs. Coburn's will was filed on June 28, it was found that she had bequeathed 83 of her pictures to the Art Institute—twenty-three oils, the cream of her collection, and 50 water colors. She also left a trust fund of \$160,000 to the Institute, to be added to a previous trust of \$35,000, making \$200,000, the income of which will be used for the upkeep and enlargement of the collection. The Institute in addition will receive one-third of the residue of her estate.

Mrs. Coburn left ten of her paintings and a collection of objets d'art, including a Moorish plaque from the Alhambra, together with \$25,000 for their upkeep, to the Fogg Art Museum of Harvard University. Her husband graduated from Harvard in 1861.

Mrs. Coburn was the widow of Lewis Larned Coburn, prominent patent attorney and one of the founders of the Union League Club of Chicago. Beginning to collect canvases by American artists shortly after his death, she later branched out to embrace the art of all nations, picking her acquisitions on their merits alone. Guided solely by personal liking, the result of her collecting has caused critics in America and Europe to express astonishment at the uniform acumen and taste with which she made her selections in the Impressionist and modern schools.

"From Mrs. Coburn's collection," wrote Daniel Catton Rich, curator of paintings at the Institute, "one comes away with the impression that here is a collector who understood the particular texture and richness of the French point of view as represented by Monet, Renoir and their contemporaries. In spite of three Toulouse-Lautrecs, two van Goghs, a Gauguin and a single Picasso, it is Impressionism that dominates the group."

"From an exhibition like this, one may take away a number of impressions. First, there is a feeling of unity in the collection as it hangs on the wall, which comes from the fact that one person, and a knowing person, has selected every picture, and considered each one in relation to the whole. Then, there is a further revelation of liveliness and vitality in the things shown, for Mrs. Coburn has not been led, as certain collectors of French painting unfortunately have been, into acquiring slight or too trivial examples. And finally in addition there is displayed a remarkable ability to select outstanding paintings which have a true significance in the history of art. But aside from all this, and yet in a way behind it all, lies the recognition by Mrs. Coburn



"Portrait of Sisley" (1879), by Renoir. Bequeathed to the Art Institute of Chicago by Mrs. L. L. Coburn.

of the transcending role which painting in France played during the second half of the nineteenth century.

"Today, in the midst of constant experiment with new techniques and new forms, the Impressionists and the use of Impressionism by a generation that directly followed may seem almost as distant as Florence in the XIIIth century or Venice in the XVIth. One is apt to forget that whatever their limitations, these men did one thing: they painted the most beautiful pictures that were ever painted. Not the most profound perhaps (if one excepts Cézanne), or the most moving, or the most intelligent, but simply, in direct and joyous handling of paint on canvas, the most beautiful. That quality Mrs. Coburn has fully recognized and it shines from picture to picture, from wall to wall, in her exhibition."

Inez Cunningham wrote an appreciative and sincere obituary in the art section of the Chicago Post: "Mrs. Coburn was a Roman matron, the last of them perhaps. The high bridge of her nose, the arrogant massiveness of her head, her serene frugality of mind, her nice appraisal of character, her secure enjoyment of

material things, her unwavering adherence to her gods all said so. She did not envy the Greeks their culture, she was the daughter of conquerors, as such she walked proudly taking from the cultures of all the world what she needed more for enjoyment than as achievement."

"And her pictures? They were her real self-expression. Her hymn to beauty, the bright words with which silently she praised life, her gracious gesture in acknowledgement of good fortune, the brilliant conversation with which she entertained celebrities in a day when conversation was a lost art. They were her vindication for being without genius, her chart of development, her consolation in loneliness, her distinction, her good deeds. They were a widow's children. She was Cornelia—these her jewels. They were her life. They live after her."

The Pleasures of Poverty

"The present national illness," writes Phil Sawyer, "gives a dignity to poverty which the artist may now share with his fellow man openly."

Gives Huge Audubon to Harvard

"Black Cocks," said to be one of James Audubon's three largest and finest canvases, has been presented to the Harvard University Museum by John Eliot Thayer, an alumnus. The picture, painted in 1827 for a Scottish nobleman, measures 9 by 6 feet and, according to the Boston Post, "has the qualities of an XVIIIth century landscape, with characteristic fidelity in the drawing of the birds."

The Newest, a "Balcony Gallery"

A new venture in the exhibition field has been started in Santa Barbara. A group of artists with progressive leanings has opened an open air gallery on the balcony of El Paseo Restaurant in the center of the city's social life. The "Balcony Gallery" during the Summer will show the work of Lyla Marshall Harcoff, Mary Wesselhoeft, Evelyn K. Richmond, Ella Valk and James Couper Wright.

A New England Society and Its Torch



"Mt. Vernon Street," by George Luks. Lent by Mrs. A. Shaw McKean.

The Boston Museum is holding, until July 21, an exhibition of paintings by contemporary American artists through the courtesy of the New England Society of Contemporary Art. Paintings by members of the society are supplemented by representative works of well known artists from other sections. These latter come as loans from private collectors, the Harmon Foundation, the Rebel Arts, the Addison Gallery of Art, and as invited works. In the opinion of the critics, this exhibition gives Boston, conservative stronghold which appears to be gradually weakening in its allegiance to the academic tradition, a first rank conception of what the progressive artists are doing.

The New England Society of Contemporary Art was founded in 1928 by a group of liberals from the Boston Art Club, with Charles Hopkinson, Carl Gordon Cutler, Charles Hovey Pepper, Samuel Biggin, Herbert Patrick and Andrew D. Fuller playing leading roles. The society is a semi-civic organization, formed for the purpose of exhibiting modern paintings by artists who have arrived at a certain standard of technical excellence, and stimulating public interest in the newer modes of artistic expression.

Boston has been none too friendly to the organization, but despite much adverse criticism during the four years of its existence, the society feels that it is finally gaining reputable recognition for the modern principles it advocates. There are now 60 active members and 20 associate members. The board of governors includes Dr. Edward F. Bowman, Frank Carson, Andrew D. Fuller, Kendrick Nichols Marsh,

Herbert H. Patrick, Margaret Ross and V. H. T. Sanguinetti.

Alice Lawton, critic of the *Boston Post*, wrote: "Artists of today, especially the younger and lesser known—if not quite unknown outside their small circles—are having more opportunities than ever before for showing what is in them. Perhaps the art-loving public is more alert to the possibility of discovering among them some potential Raphael or Titian or Michelangelo who will do honor to his country. As a young nation grows older it naturally mellows; toleration supersedes intolerance."

"What we term modernism is going out of fashion, in fact has quite largely disappeared in Europe, we are told. And it is said that here in the United States it is departing from the East, traveling westward with the sun. The pendulum is swinging back to the age-old fundamentals of sound drawing and good color."

"Yet it is interesting to see what the experimenters are doing. We scan their work closely, seeking always that flame of genius that we must cherish if progress is to continue; if art is to remain a vital element of a nation's life."

Arthur Heintzelman Honored

Arthur W. Heintzelman, noted American etcher, has been elected a Sociétaire of the Société Nationale des Beaux-Arts. He had previously been an associate of the society.

THE ART DIGEST will gladly try to find any work of art desired by a reader.

Art Vs. Bones

For the sake of economy, Harry Muir Kurtzworth has been discharged from his post of curator of art at the Los Angeles Museum. Arthur Millier, critic of the *Times*, makes a bitter attack on Dr. Bryan, director of the museum, for his action, which he interprets as discriminating against art in behalf of bones and animal skins.

"The art curatorship of the Los Angeles Museum, energetically filled for the past year and a half by Harry Muir Kurtzworth," says Mr. Millier, "is once more to stand empty. In the final effort to meet a \$40,000 budget cut for 1932-33, the director, Dr. William H. Bryan, dropped five employees from different departments. In defense of his choice he says that the most the museum can hope to do at present is to keep running; that it ran for years without an art curator and presumably can do so again."

"But those who have watched the work of the museum's art department will question that statement that 'it ran.' It did not. It stagnated. Under Kurtzworth the art department at last began to make vital civic contact. Gifts of art valued at \$160,000 came in. The art bulletin became a live, educational paper. Art at last seemed to be almost on a par with bones and stuffed hides."

"The museum has thousands of bird and animal skins yet unstuffed, and these, Dr. Bryan says, have to be taken care of or they will rot. The investment in dead animals is enormous—that in live artists is negligible. The carcasses require taxidermists and men to preserve them, the bones have their vertebrate specialists to put a semblance of life into them. Obviously art, which is merely a vital community activity, cannot expect to be taken as seriously as the tanned hide and pickled bone industry."

The California Art Club and the leaders of several women's organizations took up the question, notably Mrs. Keith Harkness, art chairman of the District Federation of Women's Clubs, Mrs. A. Sidney Temple of the Art Club and Mrs. Fletcher Ford of the Friday Morning Club. These women declare, according to the *Herald-Express*, that "art is being submerged at the museum in the interest in science." Mrs. Harkness and Mrs. Kathleen Leighton, representing the artists of Los Angeles, carried their pleas direct to the city supervisors.

Abbott Is Director at Smith

Jere Abbott, associate director of the Museum of Modern Art since its founding in 1929, has been appointed director of the College Museum of Art, Northampton, Mass. He will succeed Prof. Alfred Vance Church as director for the past 12 years, who will retire to devote himself to writing. He will begin his duties in September.

Mr. Abbott, a graduate of Bowdoin College, abandoned the chemistry laboratory to take up art. Since then he has acquired a wide background in his new profession, having made several visits to Europe to study the great private and public collections. Following these trips, he studied in the fine arts department of the graduate school of Princeton University, with Dr. Paul Sachs of Harvard and Edward Forbes of the Fogg Museum. Mr. Abbott has written and lectured extensively on modern art. While at the Museum of Modern Art, he collaborated with Alfred Barr, the director, on its publications.

500 Entries Were Made and 116 Accepted for Rocky Mountain Show

The work of younger artists, no longer in the student class and just beginning to emerge more or less as individuals, seemed to, make up the 38th annual "Rocky Mountain" exhibition at the Denver Art Museum, according to Donald J. Bear, the curator.

Five hundred entries were made, of which the jury, composed of Theodore Van Soelen, Ward Lockwood and Grace M. Baker, selected 116 oils, water colors, prints, drawings and sculptures. Mr. Baer, writing in the *Rocky Mountain News*, said the jury conscientiously assembled an even show. Regarding some of the oils, he said that "Arcadia" by Louise Emerson "offered an interesting measurement of the artist's scope and range" and showed a closer relation between the intellectual elements of her art and the sensuous qualities of her medium."

The members of the jury were represented; Theodore Van Soelen's canvas being a "brilliant" snowscape and Ward Lockwood's a "powerfully painted landscape, exciting in composition and interesting in effects of wet pigments."

In lieu of prizes, honorable mentions were awarded: For painting, to Louise Emerson, Virginia True [see reproduction] and Minette Barton; for water colors, to Watson Bidwell and Hoar; for prints and drawings, to Wendolyn Meux and Alfred J. Wands.

The artists participating in the exhibition were: Minette Barton, Norma Bowden, Charles Coiner, Richard Ellinger, Louise Emerson, Rebecca L. Enos, Esther Fish, Silvio Fracassini, Francis J. Geck, Gladys Hasbance, Coach Henry, Charles Kassler II, Harold Keeler, Nancy Lane, Robert Lindneux, Ward Lockwood, Florence McClung, Gwen Meux, Neva Morrison, M. E. O'Brien, Aschall Quackenbush, F. Drexel Smith, Paul Smith, Elisabeth Spalding, Estelle Stinchfield, R. Idris Thomas, Lucile A. Thurber, Eugene Trentham, Virginia True, Edith True, Tabor Utley, Eva Van Ek, Theodore Van Elen, Frank J. Vavra, Mary M. Voigtlander,



"Wood Chopper," by Virginia True.

Alfred J. Wands, Glenn Wheete, C. W. Wiegel, Julian E. Williams, Nan Wood, Watson Bidwell, Myrtle H. Campbell, F. Gates, Frances Hoar, Bernice Neef, Birger Sandzen, Muriel V. Sibell, Lucille J. Snow, Frederico Sommer, Edyth Barry, Thelma Jordan, Karl Merey, Earl

C. Morris, R. M. Morris, Henry C. Pitz, Charles F. Ramus, Richardson Rome, Lois Schild, Dorothy Stauffer, Garret B. Van Wagenen, Lester E. Varian, Hugh Weller, Gladys Caldwell, Eleanor Schuyler, Bunny Kassler, and Arnold Ronnebeck.

America Halts

The United States and its industrial depression were pertinent themes discussed at the annual meeting of the National Art-Collections Fund, the English organization whose particular function is to purchase for the nation rare and important works of art that are in danger of being sold overseas.

Sir Robert Witt, chairman of the Fund, reported, according to the *London Times* that the membership had declined in 1931 from about 12,500 to 11,700, and had since fallen to about 11,000. The economies of the government had cut off altogether or reduced the funds for purchases by the museums and public galleries, and in addition there was necessarily a tightening of purse-strings. Yet at the same time it should be remembered that prices had fallen, and opportunities were occurring more frequently than the Fund could take advantage of them. America had for the moment ceased to be such a keen competitor as she was, yet in spite of this the great American museum funds were still in existence and American museums were still in the market.

Mr. Runciman, president of the Board of Trade, said he did not know whether the direction of America had been

checked, but one could say that America would be all the better for any beautiful things which she obtained from Europe. He thought they would all be agreed that any check upon the flow of beautiful things from Great Britain to America would be welcomed by the supporters of the National Art-Collections Fund.

Sporting Art for Yale

Francis P. Garvan, prominent collector, has given Yale University still another of his art collections. His latest gift is a collection of sporting art, said to be one of the most extensive in the world. Included are Thomas Eakins' famous prize-fight picture, "Taking the Count," Remington's painting of an early football game, a group of pictures tracing the history of base ball from the Civil War, together with hundreds of prints and statues.

According to the *New York Herald Tribune*, this is a move by Mr. Garvan to put "fair play" rules of sport into the conduct of big business, and to encourage school children and college men to take a more active interest in athletics. He has named the gift "the Whitney Collection of Sporting Art" in honor of Harry Payne Whitney and Payne Whitney.

THE ART DIGEST presents without bias the art news and opinion of the world.

Dore's Centennial

According to Raymond Carroll, writing in the *New York Post* on the Gustave Doré exhibit in Paris at the Petit Palais, had this artist been less versatile he might have found a place among the masters of painting. Gustave Doré was, it is said, for nearly a quarter of a century the wonder of London as well as Paris, and his fame spread all over the world. The Petit Palais exhibition celebrated the 100th anniversary of the artist's birth.

When he died in 1883, at the age of 51, he left an amazing collection of drawings and etchings. He was a self-taught illustrator and worked without models. Some of the many books he illustrated were Dante's "Inferno," Milton's "Paradise Lost," Cervantes' "Don Quixote," the works of Rabelais, Balzac's "Contes Drolatiques," Tennyson's "Idylls of the King," the poetical works of Thomas Hood, Poe's "Raven" and the Holy Bible. He also worked in sculpture, the statue of the elder Alexander Dumas being a notable example.

A Plan for Criticism

An unusual plan is being carried out by the painters and sculptors of San Diego. They take turns in holding informal studio parties to which each artist brings a new work for the candid criticism of the gathering.

A Feature of Cleveland's Twelfth Annual



"Nude," by Kenneth Hayes Miller. Lent by Rehm Galleries.
See article on opposite page.

Morgues of Art

Branding American art museums "department stores of art," Lee Simonson, artist and scenic designer, emphasized in the latest issue of the *Architectural Forum* the urgent need for showmanship in selling art appreciation to the public. Mr. Simonson took severely to task the present tendency of museum directors and curators to display "a plethora of material arranged with encyclopedic repetitiveness and monotony," so that their museums are crowded with meaningless arrays, and where the "masterpieces of the past are 'preserved' for study rather than displayed for appreciation." Herein the writer finds the cause of that nervous disorder commonly called "museum fatigue." A visit to the Metropolitan, greatest of American museums, gave Mr. Simonson his introduction:

"Three showcases, containing 28 court swords, 35 daggers, 82 Japanese tea caddies, 9 Græco-Phœnician jars, 19 beer steins—these are a few of the displays I counted on a recent visit to the Metropolitan Museum of Art. Is it surprising that most people are bored by walking past miles of such accumulations of 'art?' How rarely do even those of us

who have a professional interest in art leave a museum atingle and refreshed with a new experience of beauty?

"A new form of nervous exhaustion was diagnosed fourteen years ago by Benjamin Ives Gilman of the Boston Museum, who named it 'museum fatigue.' Recently Professor Robinson of Yale tested its symptoms clinically with a stop watch. In a museum in a large American city containing one thousand paintings, 56 were actually looked at and the average time spent in looking at them was 9.2 seconds. A glance of no more than ten seconds at the visitors in any gallery of almost any American art museum today is enough to verify Gilman's description of them in 1912."

The causes of this boredom, according to Mr. Simonson, are "sufficiently apparent to every one but museum directors and their curators." "Our museums remain ineffective," he continued, "very largely because the arrangement of their collections inevitably dulls the interest they are supposed to arouse. Everything is shown; almost nothing is displayed. More is shown to the visitor's eye at one time than any eye can possibly grasp. No effort is made to focus attention; every-

thing, on the contrary, contrives to distract it. A medley of visual impressions fight for predominance within a given range of vision. The art museum, which might be made as emotionally exciting as a great opera, well directed, becomes nothing more than a huge dictionary of art."

"Museums are encouraged to evade their responsibility to the public by the trend of education, which makes it everybody's duty to appreciate art. We are so impressed by the amount of art of former epochs that have been unearthed or preserved that we expect high school students or the average man or woman to appreciate more kinds and forms of art than a connoisseur of Imperial Rome or a Renaissance patron of Buonarroti or Botticelli ever knew. Every year more 'treasures' are added. The problem of assimilating even a fraction of what he so fitfully stares at would not be so impossible for the museum visitor if the museums limited their displays to the traditional forms of the fine arts—painting and sculpture."

"But they have become depositories of every kind and variety of 'applied' art until they are a monumental medley of paintings and pottery, furniture and firearms, monuments and miniatures, rings and rugs, cameos and ceramics. Nothing in the arrangement of these innumerable objects signifies that any are less important as art than any others. They are presumably all worth being carefully catalogued and preserved and then by the thousand allowed to join in the free-for-all competition for the public's eye. In most cases the museum visitor might get exactly the same kind of visual experience walking through the department of parlor ornaments and bric-a-brac at the local department store as through the galleries of an art museum. Indeed, American museums have become the department stores of art. . . ."

"Museums need to establish as direct a contact with each visitor as the dealer succeeds in establishing with his client. For the visitor is the museum's client and the ideal relation between them is a sublimation of the one that exists between a dealer and his customer. The museum visitor should become absorbed in some object of art, so delighted by it, that he would buy it if he could, as he lingers in front of it his appreciation should have, vicariously, some of the pleasure of ownership and possession."

"Having displayed a plethora of material arranged with encyclopedic repetitiveness and monotony, having destroyed any effective indication of the unity binding together the forms of any epoch, which made them a milieu where the values of living were enhanced, our museums proceeded to set up the huge apparatus of an educational department, wave free pamphlets at the visitor or offer him free lectures. All this in order to tell him what he is supposed to have seen most of which he could have seen and discovered for himself with elation and excitement if the museum had given him half a chance. In a well-designed art museum an educational department would be superfluous. A visit to a museum, built and arranged to present its accumulations in imposing array but to reveal their meaning, would be an education in itself."

Concerning the relation of the architect to the museum, Mr. Simonson said: "Every object in a museum must be appropriately framed by the space in which it is set and must be isolated if it is to attract a second glance longer than the average ten seconds that the

[Continued on opposite page]

Cleveland Painting Annual Shows "Vigor and Rugged Vitality"



ABOVE—"Sunburst," by Charles E. Burchfield.
Lent by the Rehn Galleries, New York.



AT RIGHT—"Merry-Go-Round," by Simka Simkhovitch.
Lent by the Marie Sterner Galleries, New York.

The Cleveland Museum is holding its 12th annual exhibition of American oil painting, a show comprising 90 works specially selected to afford a general survey of present day trends in painting. Thirty of the pictures are by Cleveland artists, picked by jury from the recently closed annual exhibition by Cleveland Artists and Craftsmen. The remaining sixty

were invited, many of them coming as loans from New York galleries. The exhibition as a whole, according to Henry Sayles Francis, curator of paintings, writing in the museum's *Bulletin*, "gives an impression of vigor and rugged vitality."

On the basis of these paintings, Mr. Francis pointed out that contemporary American art

can stand favorable comparison with that of Europe: "Contemporary American painting compared with current European efforts appears as fresh in point of view as anything which is now accomplished abroad. There is a variety in choice of subject and technique in the present group that is peculiarly American and is the outcome of an indigenous development in the past few decades. Exceptions can be found among the pictures shown, such as Eilshemius's landscape of 'Samoa,' a sensitive impression recorded by an American artist who responded to the natural beauty of the island.

"There is very little evidence throughout the whole group of paintings of any interchange of theories among the artists represented. Individuality is noticeable in the ideas set forth and in the use of color, not only among the invited pictures, but among those selected from the work of Cleveland painters. . . .

"The American tradition did not begin with the Colonial portrait: that phase was an English inheritance. Indigenous thought came, rather, with the landscapes of the Hudson River School, though unquestionably these have been affected by Constable and Turner or the Barbizon painters of France. Although the love for an expanse of serene farm and valley land was characteristically English, it was expressed in an American idiom. Today, each time this theme is repeated by a truly American artist it becomes a more vitalized native expression."

The growing interest displayed by Cleveland in the work of its artists is evident from the statistics of the 14th annual exhibition by Cleveland Artists and Craftsmen. A total attendance of 64,339 was recorded, against 37,738 for the corresponding exhibition last year. On the other hand, sales were not as high as the previous year, amounting to slightly more than \$6,000. Although comparatively few in number, the museum was gratified to see how uniformly the "sold" tags were distributed through the various sections. Ceramics and the decorative arts were particularly popular.

Morgues of Art

[Concluded from opposite page]

Robinson counted on his stop watch. The shape and color, height, ornament and layout of every such gallery is a separate problem in arrangement and decoration for the museum architect and must be dramatically related as a whole to the objects it contains. The usual standardized wall partition is the sign of an architect's bankruptcy as a designer. The standardized glass show case is the transparent tomb of a curator's incompetence."

Among others, Mr. Simonson brought out these premises on what he believes to be the ideal management of a museum: "In a museum a thing of beauty is not a 'joy forever' unless it is effectively displayed. Improperly displayed, it loses most of its aesthetic significance and cannot be adequately sensed or experienced. The eye is extremely sensitive to fatigue. It is easily distracted. It loses all resiliency and the capacity for keenness of perception if shown too much at once or too much in succession. The capacity for visual attention requires that the eye be focused and guided, and given continual opportunities for rest and relaxation. Aesthetic appreciation involves contemplation and reflection. The museum visitor, if he is to reflect on what he sees, must be given the maximum opportunity, not to stand up, but to sit down."

The article in the *Architectural Forum* concluded: "So long as directors and curators regard themselves primarily as custodians of precious treasures, they will, like the guardians of a certain legendary treasure, remain dwarfs

in so far as their social importance is concerned. They can become important servants of society today only by reconsidering their role and then, with the maximum of imagination, cooperate in creative fashion with architects in planning and remodeling American art museums."

"Holiday"

An exhibition titled "Holiday" is being held at the galleries of N. W. Ayer and Co., the famous advertising agency, in Philadelphia, until July 15. The 48 paintings and drawings included were produced during their leisure moments by the artists whose work has appeared in Ayer advertisements. As the catalogue says, the works "show the paths that artists take when they follow their own fancies off the commercial highways."

Represented are: R. J. Prohaska, Sheldon Pennoyer, Alexey Brodovitch, Edward A. Wilson, Winold Reiss, Carl Erickson, John Ather-ton, George Hughes, Walter Stewart, J. W. Williamson, Buk Ulreich, Earl Horter, Anton Otto Fischer, Arthur Palmer, Robert Riggs, Marjorie Lee Ullberg, Gladys R. Davis, Robert Patterson, Walter Cole, Walter Buehr, Vladimir Bobritsky, Fred Freeman, Joseph Platt, Herbert Stoops, Robert Fawcett, Walton Thompson, Charles Garner.

Authoritative Interpretation

A Canadian physician has written a musical composition in four movements called "Influ-enza—A Tone Poem." "I am going right to work," commented Mr. Lapis Lazuli, the well known painter, "on a set of panels interpreting 'Malnutrition.'"

Wine Aided the Brush of Old Kao K'o-kung



"Picture of Cloudy Mountains," attributed to Kao K'o-kung.

When Kublai Khan established the city that is today known as Peiping, proclaiming it the capital of his vast empire in 1264, Kao k'o-kung, a native of Central Asia, journeyed there and immediately achieved political distinction under the Great Khan. Although this official patronage culminated in his appointment to the high office of President of the Board of Punishments, it is as a painter of landscapes and bamboos that Kao K'o-kung is chiefly known to the XXth century. His paintings, rare and almost unrepresented in American museums, are prized and highly valued by connoisseurs of Chinese art.

The Detroit Institute of Arts, through the generosity of Mrs. Walter R. Parker, has now become one of the few possessors of an example of K'o-kung's art. The painting, "Picture of Cloudy Mountains," is on paper, measuring 36½ by 13½ inches. It was acquired from Mr. Keng Ch'and-chi of Tientsin in 1931 and was included in the great loan exhibition of Chinese art in Tokyo under the auspices of the Japanese government.

Benjamin March, curator of Asiatic art,

wrote in the Institute's *Bulletin*: "In the painting of bamboos Kao K'o-kung was in the first rank, admirably combining both form and spirit. In landscape painting he first followed the style of the two Mis, father and son, and later the styles of Li Ch'eng, Tung Yüan and Chü Jan. His work was typically in monochrome, using Chinese ink as his sole pigment. Professor Giles ["Introduction to the History of Chinese Pictorial Art"] quotes the following comment about him: 'Kao would not lightly take up his brush. Under the influence of wine, or in the company of good friends, he would seize silk or paper and flourish his brush, and then, in the exhilaration of the moment, he would throw off astonishing sketches, as though his hand were guided by some spiritual power'."

Looks for Art in Europe

Malcolm Franklin, head of the galleries of Carson, Pirie, Scott & Co., of Chicago, sailed for Europe on July 1 for the purpose of obtaining old and modern paintings and old prints and etchings.

Cranach's "Complex"

From the museum at Gotha, Germany through the mediation of the Newhouse Galleries of New York, comes the latest important acquisition of the City Art Museum of St. Louis. It is "The Judgment of Paris," by Lucas Cranach the Elder (1472-1553). Gotha was once the home of the master and his wife, who was the daughter of the burgomaster of the town. This makes the picture doubly precious to the people of St. Louis, many of whom are descendants of the Germans who, in the period from 1848 to the Volstead Era, laid foundations for the city's social life and industry.

"The Judgment of Paris" was a mythological theme which was a favorite with the elder Cranach. He painted at least three versions of it. One of them is in the Metropolitan Museum of Art, New York. Cranach was a funny artist, funny in the Northron way. His reputation was based mainly on his portraits of German leaders of the Protestant Reformation. He painted several of Martin Luther himself. But he was "profane," for all that. He seems to have had a "suppressed" complex and "The Judgment of Paris," with its lovely blonde, German model, painted three times in juxtaposition, might well lend itself to Freudian interpretation.

Meyrick Rogers, director of the City Art Museum, in announcing the purchase to the St. Louis art world, said:

"One of the greatest charms of North European painting during the XVth and XVIth centuries lies in its literal mindedness and love of detail. The sacred figures of Christian theology and their later pictorial rivals, the divinities and heroes of classic mythology, tend in northern hands to assume a very mortal guise while playing out their parts, their actions being usually rendered with a degree of naturalistic 'happenstance' little affected by the formal spatial relationships considered so necessary in Italy. This informality and absorption in material fact mark a striking contrast to the attitude of the southern schools and clearly expresses an essential difference in temperament at the basis of the northern style.

"The version of 'The Judgment of Paris' recently added to the City Art Museum's collection, is an excellent case in point, although its charming matter-of-factness is by no means as naïve and unsophisticated as would casually appear. According to Dr. Friedländer, the museum's panel was painted about 1530. This judgment is based on stylistic evidence, since the picture is neither signed nor dated, but is borne out by its great similarity to a painting of the same subject dated 1528 now in the possession of Baron Robert von Hirsch at Frankfurt. Another version of the same subject which was apparently in great favor with the artist and his clients at this time is now in the collection of the Metropolitan Museum, New York. Both of these latter versions are apparently larger than that belonging to the museum, which has of necessity induced certain variations in arrangement, without, however, the introduction of new elements into the composition. In each case the main actors of the story are placed against a background of thick green foliage above and beyond which extends a distant mountain prospect under a sharply graded blue sky. A plump cupid supported by a convenient cloud or outlined against the foliage of a tree points a threatening arrow in the general direction of the contesting goddesses whose slender undulations occupy the right half of the foreground. Paris, the royal judge of this divine contest, sits or reclines in full late Gothic armor on the right

If She Had Been an American Politician—?



"The Countess of Carlisle," by Adriaan Hanneman (1611-1680).

From the pages of English history the Countess of Carlisle appears as one of the most talented and fascinating women at the Court of Charles I. She was famous alike for her beauty and her wit, and such poets as Voltaire and Suckling sang her praises. When in 1617 she married against the wishes of her family "that fantastic scapegrace," James Hay, later to be Earl of Carlisle, she had embarked on a court career, and displayed remarkable ability to switch her political affiliations. The likeness of this beauty is to be seen at the Minneapolis Institute of Arts, where her portrait from the hand of the Dutch painter, Adriaan Hanneman (1611-1680), hangs in the Queen Anne room, a gift of Mrs. John Washburn and Miss Elizabeth Pope Washburn.

A prototype of the present day American politician, the Countess of Carlisle possessed a rare facility for trimming her sails to the wind. The Institute's *Bulletin* tells how, dur-

ing the civil wars, she shifted her loyalty to the republicans and was able to give valuable information concerning the royal family. Upon the restoration of Charles II, the Countess conveniently switched her affections back to the Royalists, and was busily regaining her position at court when she (also conveniently for many of her betrayed friends) dropped dead.

Hanneman probably painted this portrait shortly after he came to England in 1625. "In many respects," said the *Bulletin*, "this portrait is similar to the work of Van Dyck, whose style Hanneman imitated. He had followed his more celebrated compatriot to England upon learning of the encouragement given the arts by Charles I, and was soon in great demand as a portraitist. During his sixteen years stay he painted many portraits of the royal family and favorites at court. After his return to Holland he became Court Painter to Mary, Princess of Orange.

in the world. This proved to be Helen, wife of Menelaus of Sparta, and her abduction brought on the Trojan War.

"In the picture Paris is shown in armor befitting the rank [!!!!] of a German princeling. Mercury the Argus-eyed is appropriately clad in a garment of peacock feathers. Venus, wearing a modish XVIth century hat is just claiming the prize awarded by Paris, while her rivals appear completely absorbed in the comments of the putative spectator which suggests that the earthly originals of these divinities were not altogether unknown to Cranach's patrons. Though from an archaeological

point of view the setting of the drama leaves much to be desired, and the rugged slopes of Mount Ida are merely a fantastic version of the familiar Rhineland scene, these historical details did not much concern the painter, and one cannot help feeling that the classical story of Paris has merely been used as a convenient literary peg on which to hang a gallant compliment, it being highly probable that Paris bore a strong resemblance to Cranach's patron of the moment."

And in the last eight words of Mr. Meyer-ick's article is a strong commentary on certain proclivities of England's and America's Anglo-Saxon civilization.

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A bearded figure in fantastic armor or robes of peacock feathers represents Mercury, the messenger of Olympus, bearing in his hand the prize of the contest, a ball of crystal or gold. Amid the foliage foreground behind Paris the artist has introduced his knightly steed proudly arching his neck and discreetly regarding the ceremony. The differences between these pictures are so slight that this description serves to fit them all, the variations being merely in detail and pose. Certainly the relationship between the Frankfurt picture and that of the City Art Museum is so close that they may be considered as being developed from the same series of studies and certainly painted by the same hand.

"These paintings show Cranach in perhaps his most delightful phase at the height of his powers. It has been well pointed out that, although the naïveté of these renderings of mythological subjects is so obvious to us today they are by no means as simple-minded as would appear. That Cranach was a serious and very industrious artist and also a man of affairs in the court circles of the Electors of Saxony is a matter of record, but particularly the work of his later period shows that he was also equipped with a sense of humor and a certain drollery that he could well afford to exhibit in works intended for the private cabinets of appreciative noble patrons. The self-conscious coquetry with which Juno and Minerva exhibit their thinly-veiled charms and the puzzled stupidity with which they are regarded by Paris are ironic comments of a by-no-means unsophisticated Teutonic humor. Cranach, in his middle fifties and enjoying an established position, must have pleased himself thoroughly by these productions in a lighter vein, which in his day were no doubt considered somewhat daring.

"It has been a moot question among scholarly critics as to the exact part played by Cranach in the large number of works which undoubtedly came from his studio. Attempts have been made to assign definite portions to his sons and assistants, but without final success. The general opinion at present assigns works of the quality of the museum's panel without question to the hand of the master himself. Certainly it would be hard to imagine who else might have been able to handle the detail of the panel with such mastery. The heads of Paris and Mercury exactly reflect in miniature the treatment of the larger portrait heads which are Cranach's most familiar productions. The same is true of the delicacy of the drawing throughout.

"The story told in the picture is one of the most familiar of the classic myths which during the early XVIth century were finding their way up from Italy. Priam, king of Troy, to avert the consequences of an evil prophecy, caused his second son, Paris, to be exposed to death on the wild slopes of Mount Ida. Under the protection of the gods, the infant was saved and brought up as a shepherd renowned for his skill and beauty. At the wedding of Peleus and Thetis a quarrel arose between the three major goddesses of Olympus—Juno, Minerva and Venus—as to the rightful ownership of the golden apple bearing the inscription 'To the Fairest' which a mischief maker had thrown into their midst. To settle the dispute the three rivals were sent, under the guidance of Mercury, to Mount Ida where the shepherd lad, Paris, was to act as judge. Dazzled by their revealed beauty, he was unable to decide. To secure the issue Juno offered him empire and rule, Minerva success as a warrior hero, but Venus was accorded the prize on her promise to secure for him the most beautiful woman

Ozark Plowman Wins Missouri First Prize with "Ozark Farmer"



"Ozark Farmer," by Wilbur E. Phillips.

When Wilbur E. Phillips won the leading prize of the St. Louis Artists Guild, at its 19th annual exhibition, he was not present to receive the honor. The \$300 was sent to him,—in the Ozarks, where he was helping his family do the Spring plowing. It is not to be inferred by this that Mr. Phillips is unschooled and essentially self-developed from the soil. He is a young man on the staff of the City Art Museum at St. Louis, but when the prizes were announced at a dinner of the Guild he was away on leave of absence, helping his "folks" in the Ozarks do the annual planting.

The Ozarks, rather than the Southern Appalachians, are the last stand of the ancient breed of Scotch and Irish who helped fight

the Revolutionary War—and actually won it. Their descendants to this day sing the ballads that appear in "Percy's Relics." It is a creative stock. In the old times its mountain-hut artisans made "fiddles" of splendid quality, and they took long bars of steel, drilled them in the right calibre, fitted stocks of walnut, and made rifles whose owners could shoot a squirrel in the eye at the top of the highest oak. And in the last few decades it has been observed that when a mountain lad walked out of his environment he was likely to become a famous lawyer, a noted physician, an inventor, a railroad executive, or the editor of an art magazine.

Recently the mountain folk of the Appalachians and the Ozarks have been much senti-

mentalized. Radio programs have "broadcast" their songs and music, and in "terribly exciting" sketches have presented their supposed feudist proclivities and their "primitive honor" propensities, with special dialect accompaniments. But the young Ozark artist, Phillips, being "of the breed honest," didn't attempt anything sentimental. Says the *St. Louis Post-Dispatch* of the prize-winning "Ozark Farmer":

"Phillips has painted not the beauty of the Ozarks in the freshness of Spring, nor the flaming tints of Autumn, but the hard reality of farming those unproductive hills. In the heat of a midday sun a toil worn farmer is tramping behind his plow as a scrawny mule drags it on its irregular course between tree stumps. In the distant background there is a hint of the romance of that region familiar in other pictures, but the immediate scene suggests none of it."

The Artists' Guild's annual is St. Louis's sole comprehensive showing of work by Missouri artists. The exhibition has improved in vitality every year. A reader of *THE ART DIGEST* writes: "There is now a younger group that is doing excellent work away from the brown, moody, atmospheric school."

The judges of the 1932 annual—Jonas Lie of New York, Frederick Fursman of Saugatuck, Mich., and Edmund Giesbert of Chicago—awarded the Chamber of Commerce \$250 prize for the best industrial scene to Douglass Crockwell for "We Progress"; the \$100 Halsey C. Ives prize for the best landscape to Oscar E. Thalinger, registrar of the City Art Museum, for "Condemned," a realization of a deserted street; and second landscape prize to Wallace Smith for "Deserted House," an expression of the St. Louis scene.

The Artists' Guild prize of \$100 for sculpture was won by Dorothy Jennings for "Portrait of a Lady"; and the Frederick Oakes Sylvester \$50 sculpture prize by Adele Schulenberg for "Portrait of Artist G. F."

The winners of other awards: Charles F. Quest, Jessie L. Ray prize of \$100 for figure painting; Alexandra-Korsakoff Galston, George Warren Brown prize of \$50 for figure painting; C. K. Gleeson, Nellie Ferguson Parker prize of \$100 for merit; J. J. Eppensteiner, \$100 prize offered by Oscar Johnson, Jr., for decorative painting; Takuma Kajawara, L. W. Baldwin prize of \$100 for portraits, and Joseph L. Jones, Otto L. Spaeth prize of \$100 for modern painting.

Honorable mention was given Paula Fenske, Augusta Finkenburg, Charles F. Galt, Kenneth Miller, Jessie Baird Rickly, R. L. Rigsby and A. G. Schmidt.

The Visitor Gets the Prize

From Birmingham, Ala., where Joy Postle is executing a series of murals for the Thomas Jefferson Hotel, comes an interesting announcement of a new type of art exhibition from which every adult visitor carries away at least one work of art.

The Southern Club of Birmingham is sponsoring an exhibition of Miss Postle's work and is charging a small admission fee, for which the visitor receives an original block print by Miss Postle. Three attendance prizes of oil paintings which the recipient may select from a large group, will also be awarded. In this way the artist instead of getting prizes is giving them.

THE ART DIGEST will gladly try to find any work of art desired by a reader.

The Pewter Can by Jacob Dooyewaard



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Stotesbury's Loan

Edward T. Stotesbury, one of the greatest of American art collectors, with a special love for the old English portrait school, has closed his mansion and loaned many of his major art possessions to the Pennsylvania Museum, for an indefinite period. They may always stay there, for it has been an open secret in Philadelphia art circles that Mr. Stotesbury, instead of forming a collection for himself, has always had the American public in mind—thus fulfilling the altruistic and historic role of an American art collector. The New York *Herald Tribune* said:

"A collection of paintings, furniture, tapestries and porcelains, supposed to be valued at millions of dollars and never before on public display, has been lent to the Pennsylvania Museum of Art by Mr. and Mrs. Edward T. Stotesbury. The collection will continue on display at the museum for some months, during a vacation of the financier and his wife in Europe."

"It can scarcely be doubted," said an announcement from the museum, "that, with the addition of the works in the Stotesbury collection, the display of British art at the Pennsylvania Museum takes rank with the Huntington collection in California as the most notable in America and, for the eighteenth century, rivals any assemblage to be found in England itself."

Distinguished visitors from many countries have admired the collection in the corridors and rooms of the Italian Renaissance home of the Stotesburys overlooking Whitemarsh Valley, but not a single piece had previously been lent to any museum. It comprises a series of English portraits and sculptures, Beauvais tapestries, furniture both French and English, Chinese porcelains, several remarkable Ispahan and other carpets, and a rich series of English color prints.

Among the paintings, twenty-four in number, are Reynolds' "Miss Barwell," nine Romneys, four portraits by Hoppner, including the full-length "Tambourine Girl," and seven by Lawrence. The chief tapestries are large ones of the Chinese set designed by Francois Boucher and woven at Beauvais about 1745 in the reign of Louis XV. One of the Ispahan carpets is fifty feet long. The English color prints include a complete set of the "Cries of London," regarded by many as the finest set known.

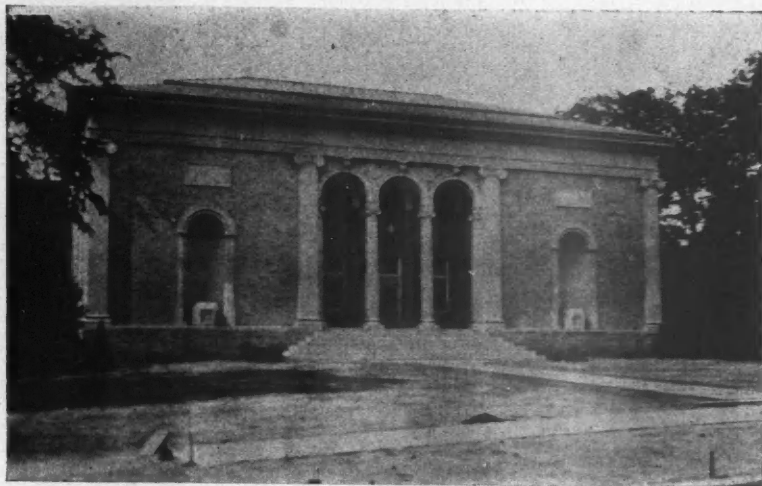
The collection is installed in the five central galleries of the museum's north wing, adjacent to the rooms devoted to the McFadden and Elkins collections, so that the British paintings of the three are in close relationship.

Dorothy Grafty, are critic of the Philadelphia *Public Ledger*, in a long article has commented on the "flight" of privately owned art collections to public museums, seeing in it something historically significant as applying to the present unstable times.

"While the depression," she says, "has had its effect upon artists generally, it is beginning to make itself felt in channels not actively concerned with living art production. . . . While mob violence may be directed against private possessions or against monarchies, it is less likely to strike a sanctum dedicated to the use and enjoyment of the general public, and in times of stress perhaps the best possible guarantee of safety is public custody."

"When the world wears a smile and jobs are plentiful, the individual revels in his private

Fort Dodge Dedicates Its New Gallery



The Blanden Memorial Art Gallery, Fort Dodge, Iowa.

Fort Dodge, Iowa, as proud today of its cultural standing as it was in the old days of its "Boot Hill," the cemetery where gun fighters were laid to rest, has dedicated its new \$40,000 art gallery, the gift of Charles Blanden of San Diego, Cal., formerly a resident of Fort Dodge. The Blanden Memorial Art Gallery is a memorial to Elizabeth Mills Blanden, wife of the donor.

The opening exhibitions consisted of a group of paintings by well known artists owned by local collectors, a loan showing of works by artists formerly resident in Fort Dodge, and an exhibition by members of the Fort Dodge Art Guild. From this it can be seen that the building of the gallery was not merely a gesture on the part of Mr. Blanden, but that it genuinely fills a need in a cultural community.

possessions without especial thought to their safety. When, however, the value of stocks and bonds begins to fall, the financier looks to his wealth and remembers the value of paintings, too precious to be left virtually unprotected on the walls of his mansion. As an individual of wealth he may feel himself a target. Securities may turn to paper in his hands, but in the works of the masters he still has a golden treasury. To conserve that source the man of private means may seek the sanctuary of the public museum.

"Through economic pressure America is thus beginning to witness the flight of the individual from the responsibility that his own art wealth has placed upon him. . . . Within the last year many museums in the country have reported valuable private collections deposited

on loans that may become permanent. Private fears are thus metamorphosed into public advantage."

A Moving Finger Wrote

Maika Bryner, Palo Alto (Cal.) artist, was preparing for her first one man show when death cut short her career. Her friends of the Palo Alto Art Club went on with the arrangements and held a memorial exhibition of her works at the Public Library there. Marian Wing writing in the Palo Alto *Times* praised these works and said: "What lay before her, had she had more years for accomplishment, none can say; but that she was forging her way to things fine and splendid there is no doubt."

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18th CENTURY ENGLISH PORTRAITS

BARBIZON SCHOOL LANDSCAPES

RECENT PAINTINGS by IWAN CHOULTSE

Francis Jones Dead

Francis Coates Jones, N. A., American artist known especially for his figure paintings, died in New York on May 27, at the age of 74. For fifty years he had maintained a studio in New York.

Born in Baltimore, Mr. Jones went to Paris at the age of 19 and studied for four years at the Ecole des Beaux Arts under Yvon, Lehmann, Boulanger and Lefebvre. Returning to America, he rapidly attained prominence in his art. During his long career, Mr. Jones, said the New York Times, "established himself not only as a painter of rank, but as an authority on art and as a leader among his associates."

While treasurer of the National Academy of Design Mr. Jones, unlike the novelist's time-honored stencil of the artist, revealed himself an astute financier. To him goes a portion of the credit for the wise handling of the \$250,000 Henry Ward Ranger fund by the National Academy council. As treasurer of the fund until 1929, he held the stocks, which when sold in May, 1929, by his successor, Henry Prellwitz, boosted the principal to \$400,000.

Besides being a National Academician since 1894, Mr. Jones was a former trustee of the Metropolitan Museum and a member of numerous art societies. He was the recipient of many major prizes in the larger American exhibitions.

Ryan Walker Dies in Moscow

Ryan Walker, revolutionary artist who was best known for his cartoons in the New York Call and the Daily Worker, died in Moscow at the age of 62. He had been a member of the Communist party since 1930, after being for many years a Socialist, and had gone to Russia with his wife as a guest of the Soviet government last Fall. Mr. Walker was an active member of the John Reed Club in New York.

Born in Kentucky, the artist's first cartoons were published in 1895 in the Kansas City Times. Later he was connected with the St. Louis Republic and the Boston Globe. Aside from his art, Mr. Walker lectured extensively for the Socialist party in the United States.

Mrs. Coudert, Miniaturist, Dead

Amalia Küssner Coudert, American miniature portrait painter, died in Montaux, Switzerland, on May 13. She was born in Greencastle, Ind., in 1876. Mrs. Coudert was a leading figure in the revival of miniature painting in America, and won wide recognition for her portraits of socially prominent personages. Mrs. J. Ogden Armour, Mrs. George Gould, the Czarina of Russia, Cecil Rhodes and King Edward VII, when still the

Prince of Wales, sat to her. She was the wife of Captain Charles du Pont Coudert.

Thomas, Mural Painter, Dead

After an illness of six months, Conrad Arthur Thomas, noted muralist, died in North Pelham, N. Y., at the age of 74. Born in Germany, he came to the United States 40 years ago. He is represented by allegorical murals in the St. Louis City Hall, and in the court house at Auburn, Ind.; by the historical murals, "La Salle," in the court house at South Bend, Ind., and "Daniel Boone" in Louisville, Ky.; and by the mural, "Adoration of the Magi," in the Cathedral of Saints Peter and Paul, Philadelphia.

Harvey Joiner Dead at 80

Harvey Joiner, Louisville artist, best known for his landscapes with beech trees, died on May 30, at the age of 80. He had worked in his studio until two days before his death. With no formal art training, he began his career at 16 by sketching Negroes on the Mississippi river boats. Mr. Joiner's last important commission was to do portraits of the first five governors of Indiana.

The Son of "Phiz" Is Dead

Gordon Browne, well known English illustrator, died in London at the age of 74. He illustrated the Henry Irving edition of Shakespeare, as well as editions of Defoe, Swift, Bunyan, Scott, Stevenson, Lang and other authors. The artist was the son of the famous "Phiz" (Hablot K. Browne), who illustrated "The Pickwick Papers" and many other of Dickens's novels.

Mrs. Scully Dies in Pittsburgh

Mrs. Mary Morrow Murland Scully, Pittsburgh artist and a leader in philanthropic circles for half a century, died on June 4 at the age of 77. She was a member of the Associated Artists of Pittsburgh and president of the Alumnae Association of the Pittsburgh School of Design.

George J. Illiman Dies at 38

George J. Illiman, artist and illustrator, died in New York on June 19. He was only 38 years old. After the war, in which he served in the navy, Mr. Illiman became a teacher of art in a school for disabled veterans. He was one of the founders of the Artists Guild.

Kanzi Nakamura Dies in Boston

Kanzi Nakamura, Japanese artist who came to America in 1908, died on June 7 at Boston. He was born in Nagasaki in 1887, his family being leaders in the diplomatic service of Japan. Nakamura's work may be seen at the Boston Museum and the Fogg Art Museum.

Noack, Landscape Painter, Dead

Carl Ludwig Noack, landscape painter of the older German school, died in New York. He studied at the Academy of Arts in Berlin, and at Weimar and Düsseldorf.

Carleton Wiggins

Carleton Wiggins, N. A., painter of landscapes and cattle, whose work first brought him an important place in American art in the early '90s, died on June 12 at Old Lyme, Conn. He was 84 years old.

Born at Turners (now Harriman), N. Y., in 1848, Mr. Wiggins first studied art at the National Academy of Design in 1870. Ten years later he went to France, where he spent several years studying the old masters and painting from nature. George Inness is said to have had the most influence on his development. Mr. Wiggins exhibited extensively in the United States as well as in London and Paris. According to the New York Herald Tribune, he has often been praised for his "technical skill, warm color and thorough knowledge of form."

Mr. Wiggins became an associate of the National Academy in 1892, and a member in 1906. He belonged to the Salmagundi Club, the American Water Color Society, the Connecticut Academy of Fine Arts, and was the dean of the Lyme Art Association. The Metropolitan Museum possesses his "Young Holstein Bull." Other museums owning his work are: Corcoran Gallery, "October;" National Gallery (Washington), "Evening After a Shower;" Brooklyn Museum, "Cattle in Pond" and "Sheep and Landscape;" Newark Museum, "Sheep and Landscape;" Art Institute of Chicago, "Lake and Mountains" and "Moonrise on the Lake."

Guy Wiggins, nationally known artist and director of the Wiggins School of Art, is the son of Carleton Wiggins.

San Diego Moderns Join

San Diego, situated in the conservative reaches of Southern California, possesses a group of about ten "modernistic" painters and sculptors. They are regarded by the staid art community as "sons of wild jack-asses," to use the political idiom coined by Senator Moses. Thus environed, they have banded together for the purpose of "mutual stimulation," and are exhibiting this Summer in the decorative studio of Ross Thiele.

Among those represented by paintings, sculpture and drawings are: Everett Gee Jackson, Donald Hord, Margot King Rocle, Marius Rocle, Katherine Morrison Kahle, Dorr Bothwell, Ruth Townsend Whittaker, Ivan Messenger and Ruth Ortlieb. Another group show, augmented by modern canvases from other California coast cities, will be held later in the Summer.

Texas Woman Buys Water Colors

Mrs. Donald T. Atkinson, Texas art patron, who owns an estate near San Antonio, purchased three water colors by American artists from this year's International Water Color Exhibition at the Art Institute of Chicago. They are: "Circus" by Boris Anisfeld, "Reclining Nude" by D. Cammerota, and "Native Activity," a Tahiti scene, by S. Malmberg. Last year Mrs. Atkinson purchased twelve from the exhibition.

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Western Museums

The 12th annual meeting of the Western Association of Art Museum Directors was held in San Francisco with sessions at both the California Palace of the Legion of Honor and the M. H. de Young Memorial. Reginald Poland, director of the Fine Arts Gallery of San Diego, gave a report of activities relating to the association.

Probably the most constructive proposal at the meeting was a plan to buy coöperatively materials necessary for museum use, and to engage circuit lecturers coöperatively, in order to effect a saving. A report of the surprisingly large saving which the association has been able to make by the mutual circulating of exhibitions was clearly set forth. Partly because of this, the association is now in better financial condition than for several years. Another improvement voted was the move to establish a central office to be located in the Los Angeles Museum. The directors plan to assemble and circulate several exhibitions.

The Henry Gallery of the University of Washington, Seattle, was raised from associate to full membership, and the new Joslyn Memorial, Omaha, was elected to regular membership. The organizations elected to associate membership are the Galerie Beaux Arts, San Francisco; the Spokane (Wash.) Art Association; and the Art Department of the University of California, at Los Angeles.

Officers elected for 1932-33 are: President, Lloyd La Page Rollins, director of the California Palace of the Legion of Honor and the M. H. de Young Memorial Museum, San Francisco; vice president, Anna B. Crocker, secretary of the Portland Art Association; secretary-treasurer, Reginald Poland, director of the Fine Arts Gallery of San Diego; executive secretary, Thelma von Seeth of the Los Angeles Museum.

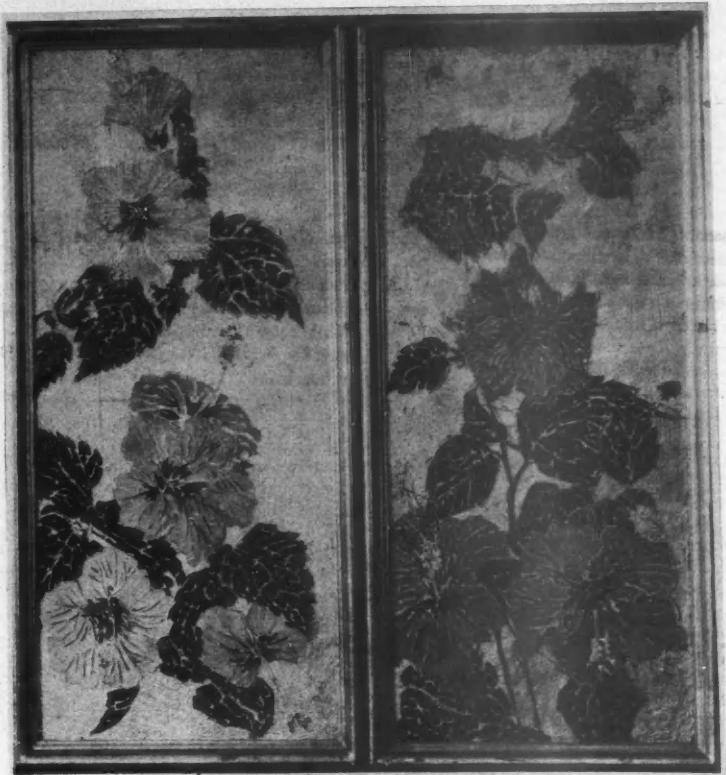
Olympics and Art

The tenth Olympiad will be held in Los Angeles from July 30 to Aug. 14, with art naturally furnishing an important addition to the games. At the Los Angeles Museum will be conducted the International Olympic Games Art Competition, bringing to the scene contemporary art and architecture from all the nations participating in the games. California will be revealed also in the Artists Council's second annual California Artists' Fiesta, with the co-operation of many of the big local stores. Additional features will be special exhibitions at the Huntington Library and Art Gallery and at the Southwest Museum.

The International exhibit will be under the direction of Miss Leila Mechlin of the American Federation of Arts, who will utilize the machinery developed by the Carnegie Institute in assembling European art. Entries from the United States will be passed on by juries of selection in various parts of the country. Headquarters for the local art fiesta will be at Barker Brothers in Los Angeles. Sport will be the predominating motif of all these exhibitions.

This linking of athletics and art is natural, according to Elisabeth Luther Cary of the New

Sieneese Line, with Modern Color Freedom



"Hibiscus." Panel by Mary Elizabeth Price.

At the Park Avenue Galleries of Averell House, in New York City, leading in from the street entrance, there is a line of wooden duck decoys, but, to quote Karl Freund, noted art writer and connoisseur, no decoys are needed to attract attention to the show of flower paintings by Mary Elizabeth Price, on display there for the Summer.

These paintings done on gold and silver backgrounds are formalized in pattern, but have been painted from the growing flower. A group of hibiscus flowers, herewith reproduced, was painted in Florida where they grow in profusion. The critic of the New York Times,

commenting on what a welcome relief it was to find art today that was obviously decorative, had this to say of Miss Price's paintings: "Her work combines a Sieneese delicacy of line with a modern freedom in the use of color. The varied corollas against a mottled metallic ground, framed appropriately in gold and silver are, in the best sense, dazzling."

Hung in an appropriate setting, surrounded by various pieces of garden furniture and accessories, these paintings make up a real Summer exhibition. In addition, fine examples of old Lowestoft china and glassware, many bearing interesting histories, are on display.

York Times: "The country most famous for its arts, maintained upon a high plane for several centuries, is also the country in which physical development was a constant and supreme interest, and the athletic sports making special demands upon such development achieved a fame that has continued undiminished. It is natural that an exhibition of art should accompany modern Olympic Games."

French Museum Receipts Decrease

Receipts from entrance fees to French museums and historical monuments fell off in 1930 from the usual average of about six million francs to 5,881,741 francs, says the *Museum News*. The decrease in the number was greatest in the large state museums.

"Hopi Craftsman" Exhibition

The Museum of Northern Arizona at Flagstaff is holding, July 1 to 6, its third annual "Hopi Craftsman" exhibition of Indian art, an enterprise which is steadily reviving the interest of the Hopi tribe in the arts and crafts of its ancestors. The display is not only a sale of goods for the benefit of the Indian, but an educational undertaking whereby the white man of the machine age is led to appreciate the work of the native craftsman through direct contact with his primitive methods of manufacture. The Indians coöperate whole heartedly with the museum officials.

As Mary Russell F. Colton, the curator, points out, the "Hopi Craftsman" exhibition is a scientific experiment, not a commercial enterprise. Sales are made for the Indians without commission, and craftsmanship is encouraged with prizes. It is supported through private subscription. Last year 1,500 visitors attended the "Hopi Craftsman" show and sales of more than \$2,000 were made.

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The Auction Test

"The art market is more stable than the stock market; art prices are less affected by a general decrease in purchasing power than are the prices of other commodities," declared Frederic Allen Whiting, president of the American Federation of Arts, in announcing the publication of volume XII of "American Art Sales." "An Ispahan rug, a Savery highboy, a Raeburn portrait, or a Tang Kuan-yin," continued Mr. Whiting, "is not only a beautiful adornment to the home; it is a sound investment because it increases in value and because it is a liquid asset." He then proved his points by quoting statistics from last season's auction records:

"During the season just closing, \$3,715,405 worth of objects of art have been sold at the more important auctions, according to figures compiled by the American Federation of Arts. [These figures are exclusive of rare books and manuscript sales.] This is an increase of \$140,000 over the figure reported by our statistician a year ago. These sales comprised \$2,639,852 worth of decorative arts (furniture, tapestries, rugs, porcelains, and miscellaneous minor objects), \$853,092 of paintings, \$121,185 of prints, and \$101,274 of sculpture.

"Consider the tremendous annual depreciation in value of a machine, a manufacturing plant, or an office building. What would you give for an 1832 model automobile or aeroplane, provided there were such a thing? And then consider these prices paid this year for furniture made over one hundred years ago: rug, \$62,000; six side chairs, \$2,600; arm chair, \$3,100; desk, \$6,300; bookcase, \$3,600; sofa, \$2,500; pair of portiers, \$5,600; tapestry, \$3,900. Suppose we hang a portrait in that room, Murillo, 'Portrait of Don Diego,' \$14,500, and place a piece of sculpture on the desk, Hououon, 'Bust of Benjamin Franklin,' \$3,000. I should rather have those assets than triple A bonds of the same cash value.

"And there are paintings by contemporary artists and furniture by contemporary craftsmen, selling at modest prices today which will bring prices comparable to those of old masterpieces in days to come.

"It is significant that in times like the present millions are available for the purchase of works of art. The sales are equally significant from the investment point of view. Works of art sold at auction represent two things: the liquidation of estates, and the turnover of collectors' stock accumulated for this profitable market. Purchases to a certain extent represent the acquisition of furnishings and ornaments for new residences and for old ones that are still growing in the magnificence of their appointments. Purchases also represent the growth in public and private collections and the investment in works of art from a purely investment point of view by private persons as well as by dealers who expect to realize a reasonably quick profit. From this point of view, the

Sales, \$3,399,674

The American Art Association-Anderson Galleries, America's largest art auction firm, announces that a grand total of \$3,399,674 was realized at its sales during the past season. This figure compares favorably with the 1930-31 season's total of \$3,575,893, a season which failed to touch the depth of economic depression experienced in 1931-32. Under these circumstances the figures seem to warrant reiteration of the statement that art, even in "bad" times, is a safe investment and that rare items will always bring eager bidders.

The firm conducted 69 sales comprising 128 sessions—six more sales and eight more sessions than during the previous season. The average per session was slightly less. Of the total, paintings realized \$483,485, and prints \$43,064. Furniture, tapestries, rugs, and objects of art constituted the richest revenue, bringing \$2,097,773. Due to the sale of the famous Lothian Library, literary property, rare books, manuscripts and autograph material netted \$775,351, a handsome increase over the last year.

In the exhibition galleries, which are under the direction of Walter Grant, eighteen shows were held.

auction market and the prices obtained there are of the first importance."

"American Art Sales" is edited by a committee of experts for the use of collectors, museums, reference libraries and dealers. It covers all the significant public auctions and describes in detail the most important objects.

Real Antiques

The Queter in his weekly search for news for the antique section of the New York *Sun* came across a plan somewhat gigantic in scope. It appears that the American Art Association-Anderson Galleries, in New York, have tentatively offered the building they occupy, their staff of experts and all facilities for a huge exhibition of antiques and other works of art to be contributed by New York art dealers, during the month of September, 1932. This show is designed to attract people from all over the United States.

Nothing will be sold from the show, which is to be educational in its aim. The galleries would reserve the right to reject any piece which did not come up to the high standard sought. This promises an exhibition of great merit, in which contacts could be established between the dealer and the prospective purchaser.

The Queter felt, and *THE ART DIGEST* thinks he does so rightly, that, in view of the success of similar exhibitions in England, such a show would be of incalculable benefit to the antiques and art business in this country.

Unfinished Masterpiece

"I can't seem to finish my picture, 'The Three Virtues,'" said Mr. Lapis Lazuli. "I painted Faith and Hope out of my inner consciousness, but now I'm stuck."

London Auctions

The low prices prevailing in the London auction rooms was exemplified when Puttick and Simpson dispersed in a five days sale the art collection of the late Sir Ernest Cassel for a little less than £26,000. The collection abounded in precious objects of every kind, paintings, bronzes and objects of art.

The prices for the Renaissance bronzes were especially disappointing. "Hercules and the Cretan Bull," bought at the Taylor sale in 1912 for 700 guineas, realized only 170 guineas. [A guinea in 1912 was worth about \$5; now it is worth less than \$3.80.] "Ceres Searching for Proserpine," a fine Louis XIII group by Michael Augier, bought at the Taylor sale for 1,550 guineas, went for 620 guineas.

The two most important pictures in the Cassel collection fared even worse. Romney's large three-figure group, "The Warren Family," 95 by 72 inches, which sold at the Lord Vernon auction in 1919 for 6,600 guineas, brought only 1,100 guineas, less than one-seventh when the fall in value of the guinea is considered. Beechey's portrait of Lady Harriet Stanhope, which brought 5,700 guineas at the Earl of Carnarvon sale in 1918, went for 1,750 guineas.

At the auction of a miscellaneous collection of old masters at Sotheby's, the highest price was £3,600 for "Portrait of a Smuggler" by Frans Hals, recently discovered in Ireland. The prices brought by seven Raeburns drew comments from the newspapers. Six of them brought a total of only £2,290, which this contrasts with 20 years ago, when, at the height of the Raeburn boom, 23 of his portraits in one season produced a total of more than £76,000. The seventh Raeburn, "Portrait of Helen Boyle," the property of the Earl of Glasgow, brought £3,500. The London *Times* said: "Though the Raeburn prices realized yesterday appear moderate when compared with his auction record of £25,410 paid by the late Lord Dewar for his fine portrait of The MacNab in 1917, it should be recalled that until the present century no work by him had ever reached £2,000 at auction, while in 1877, over 50 years after his death, his executors sold 49 of his portraits for no more than £6,000."

At the auction of the Ramsden collection at Christie's Reynolds's portraits of Mrs. Weddell and Viscountess Beauchamp failed to reach the figure desired and were bought in at 1,300 and 1,700 guineas respectively. The same master's portrait of Admiral Keppel went to Spink & Son for 1,180 guineas. A portrait of Charles I by Daniel Mytens did well, going to Spink & Son for 620 guineas, which contrasts with the 130 guineas it brought at auction in 1918.

At another sale at Christie's the chief picture, "Young Man With a Sword" by Rembrandt, failed to reach the reserve, the highest bid being 2,100 guineas; and Gilbert Stuart's portrait of Daniel McCormick, friend of George Washington, was bought in at 360 guineas.

THE ART DIGEST presents without bias the art news and opinion of the world.

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BEST MODERN ART

An Epochal Auction

Strong satisfaction was expressed by French collectors and dealers over the results of a recent auction sale of 31 works by French Impressionist and Post-Impressionist painters at the Galerie Georges Petit. The total for the sale, which was regarded as one of the most important since the disposal of the famous Denys Cochin collection in 1919, was 3,300,000 francs, about \$132,000, almost \$20,000 more than expected. Dealers from all over the world came to watch the bids.

The *New York Herald* of Paris summarized the sale in optimistic tone: "Regarded as a barometer for the art world, to determine to what extent the general economic depression has affected the value of recognized masterpieces, especially modern works, these sensational figures were held to be an encouraging sign, and satisfaction at the results was freely expressed among collectors and dealers. . . . The collection, ascribed to 'MM. S. and S.', understood to be German connoisseurs, included such remarkable paintings that the galleries were packed with art-lovers who came to see, if not to bid. Although none of the canvases had ever been in America, many of them were already well known to great collectors and museum directors there."

The highest price was paid for Van Gogh's "Le Pont de Trinquetaille à Arles," 361,000 francs (\$14,000). A Renoir, "La Fillette au Cerceau," brought the second highest price of 321,000 francs (\$12,850), paid by Mr. Chester Dale of New York, "who is prominent in the American colony in Paris and, who, like Mrs. Maud Dale, is one of the keenest judges of modern art." Mr. Dale also bought a Courbet, "La Liseuse d'Ornans," for 150,000 francs (\$6,000). A Cézanne still life, "Pommes sur une Table," sold for 320,000 francs (\$12,800). Another Cézanne, "Village Provençal," was boosted by spirited bidding to 250,000 francs (\$10,000). Renoir's "La Lecture" fetched 200,600 francs (\$8,024). Braque's "La Plage de Dieppe" brought only 16,000 francs (\$640).

Other prices were: "Méditation," by Corot, 110,000 francs (\$4,400); "La Ferme Normande," by Corot, 181,500 francs (\$7,260); "Oedipe et le Berger," by Daumier, 146,000 francs (\$5,840); "Odalisque," by Delacroix, 100,000 francs (\$4,000); "La Seine à Argenteuil," by Monet, 80,000 francs (\$3,200); "La Femme Rousse," by Toulouse-Lautrec, 75,000 francs (\$3,000).

A Successful Experiment

The response to exhibitions of pictures selling at \$100 or less held during June at the Macbeth Galleries, the Downtown Gallery and the Midtown Galleries in New York was cheering and gratifying.

Mr. Macbeth, whose purpose was to create a market among new buyers by offering finished work by well-known artists, reported 14 sales at the close of the show with 4 more sales pending, out of 24 exhibits. The artists whose works were sold are Ivan G. Olinisky, Chauncey F. Ryder, John Noble, Jay Conna-

Grand Central Art Galleries Holds Annual



"As Is," by Kyohei Inukai. A Self-Portrait.

The Grand Central Art Galleries are holding their ninth annual Founders Exhibition, to remain on view until Oct. 20, when the lay members of the organization will draw lots for the works. There are 47 canvases by as many artist members, all of which are, according to the critics, representative of the "school" which these galleries are bringing into being. The exhibitors include many members and associate members of the National Academy of Design. The artists:

Frederick C. Frieske, Ernest Albert, John E. Costigan, Carl Lawless, Frederick J. Waugh, William Steene, Ettore Caser, Raymond P. R. Neilson, F. Ballard Williams, Edward C. Volkert, W. Granville Smith, G. Glenn Newell, Marian P. Sloane, Anthony Thieme, Sidney E. Dickinson, Malcolm Humphreys, Henry Henschel, Nat Little, Bruce Crane, Carl Wuer-

way (2), Henry Holt (2), F. C. Frieske, Ogden Pleissner, Lars Thorsen, Ernest Lawson, Harry Leith-Ross and John F. Carlson. Mr. Macbeth stated that his aim was justified in that ten of the purchases were made by persons who had never before bought pictures.

The Midtown Galleries and the Downtown Gallery also reported a number of sales.

mer, Leonard Ochtman, Kyohei Inukai, Claude Buck, Walter L. Clark, Robert Brackman, Cullen Yates, Stanley W. Woodward, George Elmer Browne, Paul King, Chauncey F. Ryder, John F. Carlson, Albert Groll, Henry W. Parson, Hovsep Pushman, Edmund Greacen, George Wharton Edwards, Gordon Grant, Margaret Fitzhugh Browne, Walter Ufer, Frederick M. Grant, Frank Tenney Johnson, Charles Warren Eaton, Carle J. Blenner, Harry Watrous and the late Robert Spencer.

The 1932 Grand Central year book made its appearance concurrently with the Founders Exhibition, a handsome piece of printing, bound in black suede with a reproduction of Allan Clark's "Yang Kwei-Fei" stamped in silver on the front cover. In it all the works included in the Founders Exhibition are reproduced. The book contains timely and informative articles by George D. Pratt, prominent patron of the fine arts, Walter L. Clark, president of the galleries, Erwin S. Barrie, manager and director, and John Sloan, who had so much to do with the success of the exhibition of Indian Tribal Arts.

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OLD AND MODERN MASTERS

French's Niche

A memorial exhibition of the art of Daniel Chester French, who, at the time of his death last October, was the dean of American sculptors, has just closed at the Grand Central Art Galleries, New York. The exhibition gave a fairly comprehensive review of French's artistic career, comprised mostly of bronzes and plasters done from the sculptor's original studies for his great memorials during the last 40 years. Since so many of French's most celebrated pieces are designed on such an heroic scale, it was physically impossible to give a complete resumé of his remarkable activity, but the critics took the opportunity offered to give a posthumous evaluation of the sculptor's art.

Carlyle Burrows of the New York *Herald Tribune* wrote that the exhibition offered an "admirable opportunity to examine at full length the imposing body of achievement by this memorable figure in American art. It is in a sense the artist's personal record of what he did, including as it does, both large figures and small statuettes which remained in his studio at the time of his death last fall. Ranging from the imposing figures for the William M. Hunt memorial to the studies for the First Division Monument and the famous 'Seated Lincoln' in Washington, it is a record of high distinction. Collectively these sculptures reveal profound integrity in their respect for the ideals of beauty and finished craftsmanship, which in his hands constituted a major contribution to American art tradition."

Writing in the New York *Times*, Edward Alden Jewell's attitude was a little more critical: "Daniel Chester French, though he died only last year, really belongs, as regards his aesthetic ideals and outlook, to a prior day. 'Born into a cheerful New England world of law and order, light and leading, beauty and serenity,' as Adeline Adams puts it in her recently published book on the sculptor, he never broke through into life's lustier hurly-burly, its more tragic, more magnificent realities. He never quitted his fragile ivory tower of sweetness and gentle fancy. Those who knew this modest, kindly man, or even who

met him casually, could not but recognize at once that with rare singleness of purpose he had put his heart into his work.

"Thus it would seem fairest to estimate the value of his creative expression in, first of all, the light of what it was his intention to produce. On that count, one gladly concedes his having triumphed handsomely, fortified, as he was, with a technical skill sufficient to meet all the requirements. Viewed impersonally as art, this œuvre, on the other hand, must appeal to some of us as of slight æsthetic content, when not more acutely saccharine and sentimental."

Lawrie's Rockefeller Job

Lee Lawrie, American sculptor, has been chosen by the Rockefeller interests to execute the stone and cast-glass decorations for the main entrance of the 70-story RCA building unit of the \$250,000,000 Rockefeller Center, New York. The entrance will consist of a loggia of three arches, the lintels of which will bear the stone sculptures. The west wall of the loggia next to the main lobby will be ornamented by Mr. Lawrie in cast glass, and the design will have a lateral sweep of 70 feet.

The exterior arrangement by Mr. Lawrie will be called "Wisdom—A Voice from the Clouds," and will consist of a central figure, representing Wisdom, flanked by two others representing Light and Sound. The background for the sculptor's conception of Light is found in sunlight, artificial illumination, motion pictures and television, and for Sound in the radio and the telephone.

Open Air Show a Success

New York's open-air show, held in Washington Square by about 200 needy artists in the true Parisian style, was a financial success. Sales for the nine days totaled \$9,716, exclusive of barter transactions. The number of pieces sold was 1,698, making the average price slightly in excess of \$5.70. Commissions for work to be done later will bring the artists an additional \$2,768. Harry Leroy Taskey was the most successful participant,

Alluring

As its Summer attraction the Museum of Modern Art has supplemented its exhibition of selections from the Lizzie P. Bliss collection with a loan group of painting and sculpture by modern foreign and American artists. According to Alfred H. Barr, Jr., the director, the exhibition, "while by no means complete, should give an interesting survey of modern painting and sculpture in Europe and America during the last fifty years." And this, say the critics, is what it actually does.

Edward Alden Jewell's review in the New York *Times* touched on some points which are sure to draw art lovers: "It is a delightful exhibition; one that—especially since Mr. Barr says the pictures will be changed from time to time—merits repeated visits. You can drop in for an hour or for a half-hour and really enjoy yourself. You might stay all day, when it comes to that, without exhausting the versatile clues. Rooms are spacious, walls uncrowded. Incidentally, you will find it several degrees cooler in the museum than in the hot streets of the city."

"There is one phase, however, with which one feels impelled to deal at the moment. The exhibition just opened at the Museum of Modern Art is not just a Summer show; not just a casual miscellaneous display of pictures and sculpture calculated to serve as a pleasant between-seasons interlude. Instead, you will encounter repeated evidence of a desire on the part of the director so to arrange material that it may dramatize an important art movement or bring source motifs into juxtaposition with the developments they are seen to have stimulated. Such procedure represents one, at any rate, of a museum's prime functions. Possibly it is the chiefest of all."

"The Museum of Modern Art is itself again," wrote Carlyle Burrows in the New York *Herald Tribune*. "Recovered from the disturbing effects of its recent encounter with the mural decorators, it has turned its thoughts to safer and more congenial comradeship. One can appreciate the relief and satisfaction with which the museum authorities have readressed themselves to the solidier accomplishments of the 'accepted moderns.' At the same time the exhibition is exactly the sort of demonstration most suitable to the Summer months, when a leisurely survey of the complex manifestations of the contemporary movement may best be carried out."

taking in \$471. Plans are under way to put on another open-air exhibition either in the Fall or next Spring.

Repercussions were felt in other sections. In Philadelphia a barter show of art work was held by the Philadelphia Sketch Club. A group of artists at Westport, Conn., have opened a roadside market for their art. In New York City several of the galleries donated exhibition space to the needy artists, among them the Cheshire Gallery in the Chrysler Building and the art galleries of Gimbel Brothers. The Gotham Book Mart held an open air exhibition as a continuation of the Washington Square show.

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Among the Print Makers, Old and Modern

Nanteuil's "Evelyn"



"Portrait of John Evelyn,"
by Robert Nanteuil.

Justly termed one of the greatest masters of all time in the field of line engraving, Robert Nanteuil (1630-1678) possessed the technical ability and the deep understanding of character to make his work historical documents of great importance. After an all too short life, Nanteuil left behind about 300 portraits, many of them life size, from which may be read much of the story of the era of Louis XIV, the Grand Monarque. Like a pictorial chapter from the literary life of the time is his portrait of John Evelyn, noted English diarist, which has been acquired for the Queen Anne room of the Minneapolis Institute of Arts. Speaking of this engraving, the Institute's *Bulletin* gave a few of the reasons for Nanteuil's greatness:

"Unlike most of his fellow artists, Nanteuil did his portraits from life, drawing them first in crayon or pastels, and later engraving them. It is because of this dual capacity that he surpassed all his contemporaries in the excellence of his portraits. His drawing is perfect, and his indication of skin, by means of very close and delicate short strokes, is an admirable solution of a problem which had baffled the entire school of seventeenth century portrait engravers.

"He never drew anything but heads, and the simplicity of his composition left him free to concentrate all the resources of his art on the expression of character in the head. At a time when form reigned supreme, he did everything possible to bring a touch of life to his models, and at the last sitting made a final effort to bring out in his sitter's face the look of amused attention which is so characteristic of his portraits."

Evelyn's name has lived as the author of a diary invaluable as the record of more than half a century of remarkable events. "His memoirs," said the *Bulletin*, "are not so gossip and intimate as those of Pepys, which deal with only a few years of the reign of Charles II, but they are far more profound."

Ganso Wood Engraving Wins Cleveland Vote



"At the Sea Shore."
Wood engraving by Emil Ganso.

By an overwhelming vote of the membership of the Print Club of Cleveland, Emil Ganso's wood engraving, "At the Sea Shore," has been chosen as the club's 1932 publication. It has been purchased, with the proviso that an edition be printed large enough to supply all the members. Last year the publication print

was obtained through a competitive exhibition open to the artists of the world. This season a group of prints by American artists was assembled, and club members were asked to express their preference, it being understood that the committee of selection would ratify the result.

Advertising Art Is Shown

The Artists Guild, national organization of commercial artists, formally entered the exhibition field in conjunction with the annual convention of the Advertising Federation of America at the Waldorf-Astoria, New York, with a show illustrative of the general trends in art work now taking place in the advertising, publishing and industrial design fields. About 70 members of the Guild were represented. A great variety of subject matter was displayed, and the exhibit, according to the critics, was characterized by splendid craftsmanship on the part of America's foremost commercial artists.

As the Guild pointed out in its announcement, fine craftsmanship and good design have assumed a new and ever increasing importance in the minds of those interested in merchandising. Good art work is more and more recognized as necessary in advertising, and good illustration as the nucleus of reader interest in magazines.

"House Beautiful" Winners

More than 2,000 entries were received in the 10th annual cover competition conducted by *House Beautiful*. Prizes and honorable mentions were awarded as follows: first prize (\$500), Marcaret Masson, Penacook, N. H.; second (\$300), Elizabeth Lewis, Victorville, Cal.; student prize (\$250), Thula Clifton, Spokane, Wash.; honorable mentions, Kenneth H. Barton, Newton, Mass.; Margaret Carl, Irvine Clements, Lauren W. Cook, New York City; Elizabeth B. Gerald, Cleveland; Marjorie Hargens, Philadelphia; Mildred S. Pridgen, Rochester; Grace Scott, Boston; Henry J. Stahlhut, Brooklyn; Albert R. Stockdale, Pasadena.

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Among the Print-Makers, Old and Modern

Constable, Not Turner, Says Ivins, Fathered Modern Landscape



"Lake of Thun, Swiss," by Charles Turner, after J. M. W. Turner.

Recent purchases by the Metropolitan Museum, New York, for its print department have increased the collection of small mezzotints by David Lucas after John Constable to 96, among them several of the corrected proofs which reveal how closely the painter and the engraver collaborated to produce these precious documents of English XIXth century landscape in black and white. While providing a "priceless record of the way in which the plate was carried from its very beginning to completion," these acquisitions gave William M. Ivins, Jr., curator of prints, opportunity to contrast Constable with his great contemporary, Turner.

According to Mr. Ivins, where Turner was the great closing chapter of a history that had been some 200 years in the making and can be regarded as its epilogue or summation,

"Constable was, if not the introduction, at least the first chapter in the sequel in which the matter and material of landscape were to be taken up anew and to be examined from a totally different point of view." Constable's was the more important contribution to the development of present day landscape art.

"Although many claims have been made for Turner as a colorist and much has been said about the way in which his practice prefigures that of the Impressionists," wrote Mr. Ivins, "the fact remains that the fundamental things which Turner typified, until that marvelous last half-insane period of his life, have been gradually dying out of practice, where those that Constable represented have come to fill an extraordinarily large part of the horizon."

"The points of view of Turner and Constable are as well illustrated as could be de-

sired in their two great sets of prints, and a comparison of them shows why Constable should have had a much more profound influence upon subsequent painting than Turner. Turner's *Liber Studiorum*, remarkable as it is, began and ended as a kind of drawing master's sampler of some of the various things he knew how to do. . . . It was a product of high schooling and very little based upon naïve inspection. He doubtless knew much more about the anatomy of trees and the scientific shapes of cirrus clouds than Constable did. But it was Constable who by careful observation of trees and clouds as actually seen in the landscape was able to give us a much better sense of their volumes. . . .

"Turner's landscape was the last great scholastic landscape, just as the figure drawing of his contemporary, Ingres, was the last great scholastic figure drawing. His popular renown is due partly to the fact that he had an inspired literary prophet who so impressed the public with his powerful rhythm and imagery that they forgot to use their eyes. It was Constable who, in breaking away from scholasticism, set landscape painting on the road which has led to its great modern developments, for while people did not read impassioned words about his work, painters saw it and understood and followed up its implications. For those who are interested in such things, therefore, his series of mezzotints of English landscape will always remain of the greatest importance as the first and weightiest manifesto in black and white of the XIXth century revolt against academicism in landscape. His failure to become R. A. until late in life and long after he had been recognized as one of the foremost English painters was, thus, not without its historical significance."

In looking at these mezzotints Mr. Ivins found "grave reasons for believing that we have here what from the point of view of artistic creation must be regarded as the most important contribution made by the XIXth century to the development of landscape in black and white."

Block Prints at Brooklyn Museum

The Sixth annual exhibition of American Block Prints assembled by the Print Club of Philadelphia is being held at the Brooklyn Museum during July. Many well known print makers and many widely diversified techniques are included.

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"Weymouth Bay," by David Lucas, after John Constable. Early proof.

In the World of Rare Books

Disappointment

Dispersal of the first part of the so-called "million dollar collection" of manuscripts assembled by A. Chester Beatty, New York mining engineer, at Sotheby's in London, has lent point to the discussion as to whether the United States or England now affords the best auction market. The 33 items sold constituted about one-fourth of the collection, and they brought only \$97,980, which is much less than the valuation. The same ratio will make the entire collection bring less than \$400,000, whereas it had been valued at £200,000, or about \$725,000.

The highest price was \$18,450, paid for a "Book of Hours" made for Prigent de Coitiux, Admiral of France, killed at the siege of Cherbourg in 1450. Another "Book of Hours," French XIVth Century, once owned by Ruskin, brought \$10,700.

When it was announced last Fall that the famous Lothian collection of manuscripts, incunabula, Americana, etc., would be dispersed at the American Art Association-Anderson Galleries in New York, a large proportion of the articles appearing in the London papers were outspoken in condemnation of the action of Lord Lothian. London papers printed letters stating that higher prices would be realized in London, and one estimate by an authority considered reliable was that the Lothian sale, if held in London, might be expected to realize £75,000, with American and Continental support, but that it could not be expected to fetch that figure in America without British support, which it would not have. The Lothian collection realized £117,297, or £42,297 more than that London estimate, and this without British support.

A cabled report of the Beatty sale stated that two of the largest American dealers did not attend and that not one item was purchased for America. The three highest prices realized totalled \$10,700, or \$39,269. The three highest prices for manuscripts in the Lothian sale—\$61,000 for the Tikkitt Psalter, \$55,000 for the Bickling Homilies and \$31,500 for the "Cité de Dieu"—made a total of \$110,500, or £30,109.

After the Lothian sale Sotheby's not only advertised in important English magazines, citing "world records" achieved in the past, but complained to the London Times for its laudatory comments on the results of the Lothian sale. The *American Book Collector* for June carried an article by its London correspondent in which he said: "The balance of the Lothian sale is to be redressed by the sale in London of a famous American collection—Mr. Chester Beatty's magnificent collection of illuminated manuscripts. The first sale, June 7, is sure to create some new price records."

It is now contended in the New York auction field that American competition is decidedly necessary in a sale of this character if new price records are to be attained, and that European opinion is due for revision.

Rare Virginia Book Is Sold

At Christie's, in London, £420 was paid for a copy of Thomas Hariot's "A Briefe and True Report of the New Found Land of Virginia," printed in 1590. Only 12 copies of the book are known, three imperfect and five in public libraries.

"Book of Books"

During the course of his review in the New York Times of Henry Lewis Johnson's "Gutenberg, and The Book of Books" (William Edwin Rudge Co.; New York; \$15), Elmer Adler brings out some interesting facts on the famous Gutenberg Bible. Besides pointing out that New York with six copies leads the world in the possession of this great monument of printing, the writer touches on the controversy of Coster vs. Gutenberg on the invention of printing from movable type:

"While most of us are familiar with such controversies as the Shakespeare-Bacon, many may not know of the counter claims of Coster vs. Gutenberg. Ever since the appearance of the Cologne Chronicle in 1499 with the longest and most important fifteenth century description of the beginning of printing, with its reference to Gutenberg as having 'improved but not invented the art,' there has been much controversy as to who did the inventing. Important libraries have considerable space devoted to special claims: The New York Public Library, for instance, catalogues a couple of dozen volumes on Lourens Janszoon Coster (cir. 1370-1439); and for more than four hundred years one authority after another has been convinced that Coster rather than Gutenberg invented printing from movable type. The eleventh edition of the Encyclopædia Britannica, like its predecessor, accepted the attribution of the invention of printing to Coster of Haarlem, rather than to Johan Gutenberg of Mainz.

"All of which points to the difficulty of dealing conclusively with a controversial subject, especially within the limitations of a few text pages. Mr. Johnson's work would be more acceptable if it did not pretend to so much scholarship."

"Mr. Johnson lists and describes the forty-five recorded copies (twelve on vellum) of what is generally accepted as the first book printed from movable type, and of this number eleven are in the United States (three on vellum). New York with six copies has more than any place in the world, while other than those in the United States all the copies are held in Europe. This seems a bit selfish toward the continents of Asia, Africa, South America and Australia, especially when the city of Leipzig has three, two of which are vellum. But inasmuch as our own Pierpont Morgan Library has three copies (one vellum) we may not protest too loudly. America, likewise, has two of the five privately owned copies. England also two, and the other, the copy sold in 1931 by order of the Soviet Government, is in the possession of Martin Bodmer of Switzerland. It is interesting to observe that four copies of this most valuable of the world's commodities have passed through the hands of Dr. A. S. W. Rosenbach."

Second Folio Brings Only £310

A Second Folio edition of Shakespeare, 1632, in excellent condition, sold for £310 at Christie's in the dispersal of the Sir John Ramsden

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Brooklyn Shows

The Brooklyn Museum has placed on exhibition its annual Summer show of paintings, sculpture and drawings, presenting as usual artists of established reputation as well as a number of unknown younger artists. Also on view at the museum is a group exhibition of work by Chicago painters, selected by Robert B. Harshe, director of the Art Institute of Chicago, and circulated by the American Federation of Arts. A third show comprises a memorial exhibition of stage designs and masks by the late Edward I. R. Jennings. All three will remain until Oct. 3. Included in the first group are the following artists:

Mark Baum, Joseph Biel, James Chapin, Leon Croizat, Mord Gassner, Oscar Grosch, Lena Gurr, Belle C. Harris, Milton Horn, James House, Jr., Carl de Mural, Helen West Heller, Georges Schreiber, David Silvette, Abram Tromka, Polyknotus Vagis, Hans Weingaertner, James Lesane Wells, Henry Wolf, Louis Ferstadt, Signor and Signora Onorato Carlandi.

In the Chicagoan show are works by:

Jean Crawford Adams, Ivan Albright, Malvin Albright, Joseph Allworthy, Anthony Angarola, Boris Anisfeld, Emil Armin, George Baer, Martin Baer, Salcia Bahne, Frederic Bartlett, Macena Barton, George Buehr, Karl A. Buehr, Edgar Cameron, Francis Chapin, Gustaf Dalstrom, Ruth Ford, Frances Foy, Todoros Geller, J. Jeffrey Grant, Davenport Griffin, A. J. Haugseth, Helen West Teller, Rudolph Ingerie, J. Theodore Johnson, June Knabel, Beatrice Levy, Herman Menzel, Louise Mishell, Archibald J. Motley, Jr., John T. Nolf, Sam Ostrowsky, Constantine Pougialis, Louis Ritman, Increase Robinson, H. Leon Roecker, Theodore J. Rossak, W. Vladimir Rousseff, Flora Schofield, Gerrit V. Sinclair, George Melville Smith, Marshall D. Smith, John Stephan, Frederic Tellaender, Paul Trebilcock, Franklin Van Court, Laura Van Pappeldendam, Hans Von Schroetter, Charles Wilmovsky.

library. The London Times stated that "although by no means as rare as the Third Folio, published 31 years later, this edition has on more than one occasion realized £1,000, and in normal times this copy would in all probability have established a record."

It is recorded that when the Second Folio edition appeared the Bodleian sold its copy of the First Folio for a small sum, only to repurchase it a few years later for £3,000.

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The News and Opinion of Books on Art

"Wad Some Power?"

"America as Americans See It," a book prepared for European delectation but which has been presented to America first (Harcourt, Brace & Co.; New York; \$3.75), apparently should have been titled "America As Some Americans See It." It is a symposium by 47 writers; but what makes it pertinent to the art world is the fact that it is illustrated with 140 reproductions, mainly of paintings. These pictures, drawn overwhelmingly from the modernistic school, present an America that is somewhat unloved by itself. The book will be condemned by many as one-sided.

Fred J. Ringel, a German literary correspondent, was father to the idea and he edited the work of the 47 writers and chose the pictures. Holger Cahill wrote the chapter on "American Art Today."

The Literary Guild considered the volume important enough to select it for its June book. In this connection, Lewis Gannett in the *New York Herald Tribune* said: "It is the pictures, I am sure, which made the Literary Guild pick this book. . . . The photographs . . . drawings and paintings of American scenes and a few American primitives . . . show a satiric unity in them, and, even without the text, they are an album of America worth the price of admission."

The San Francisco *Argonaut*: "This is a clear and comprehensive analysis of America, presented in a clever and amusing fashion."

William Soskin in the *New York Post*: "Holger Cahill writing on painting and sculpture has compiled directories of artists—names that can't mean very much to Johann Von Doe (meaning any European)." About the book in general he said: "It seems like a large edition of a magazine with feature pieces galore. . . . It may be enlightening . . . if it isn't, look at the pictures. They're grand pictures."

Stanley Walker in the *Herald-Tribune's Books* concluded his review by saying: "The America patched up by Mr. Ringel is an amusing and tremendously interesting place, and it's our country all right, but it does seem frightfully lop-sided—mauled out of shape."

More specific in its review of the art section of the book, the *New York Sun* said: "Mr. Cahill has presented the contemporary viewpoint of art in these States with authority and distinction. His summary of the various influences that have held sway from colonial days down to the present is sufficiently exhaustive and critically illuminating to set the foreign reader . . . securely on the right track. And the native, too, who is seeking a survey of the field, stripped of misleading details and brought down to essentials, can hardly fail to find it serves his purpose."

Among the painters and sculptors whose works are reproduced are:

John Marin, Adolf Dehn, Henry Billings, Marsden Hartley, George Ault, Mabel Dwight, Charles Burchfield, Charles Demuth, Hugo Gellert, Louis Lozowick, Yasuo Kuniyoshi, Stefan Hirsch, Glenn O. Coleman, Preston Dickinson, Niles Spencer, Leon Kroll, Marguerite Zorach, Georgia O'Keeffe, A. Walkowitz, Buk, Covarrubias, Andrew Dasburg, John Sloan, Howard Cook, Will James, Galbraith, Reginald Marsh, William Zorach, Walt Kuhn, Kenneth Hayes Miller, Alexander Brook, John Storrs, Gaston Lachaise, Duncan Ferguson, Bernard Karfot, Samuel Halpert, James Thurber, Maurice Sterne, Morris Kantor, George Bellows, James Chapin, John Cassel, William Siegel, Thomas Hart Benton, Ernest Fiene, Martin Lewis, Robert Minor, Ben Shahn, A. R. Stavenitz, William Gropper, Alan Dunn, Jacob Burck, Al Frueh, Peter Arno, Shermund, "Pop" Hart, Art Young, Mary Petty, Aladilov, Wortman, William McNulty, L. Kasimir, Rockwell Kent, John Held, Jr., Emil Ganso, Robert Laurent, Carl Waters, Reuben Nakian, Max Weber, I. Kleio, Edward Hopper, Stuart Davis, Peter Blume, Charles Sheeler, Will B. Johnston, H. T. Webster, Guyas Williams, O. Soslow, Russ Westover, Herriman, George McManus, J. Carver Pusey, Walt Disney, Rollin Kirby.

The Drawing of Heads

Two hundred drawings of features and faces have been gathered together in book form by George Bridgman, artist, instructor and lecturer at the Art Students League, New York (Pelham, N. Y.; Bridgman Publishers; \$3.50). These drawings have been built around twelve original drawings intended at first for publication in portfolio form. The latter are also incorporated in this volume.

Students and teachers as well as professional

Sieneese Painting

Siena today is a subordinate town in the province of Tuscany, of which Florence is the seat. But there was a time when Siena rivalled Florence in the production of great art. One is strongly reminded of this in Prof. G. H. Edgell's "A History of Sieneese Painting," just published by The Dial Press (New York; \$10).

Mr. Edgell, who is professor of fine arts at Harvard University, is known to many for the course he gives on Central Italian painters. He has done a great deal of research in the Sieneese field and the present volume, the first general history of this school of painting, is the result of many years' study. The book should be of special interest to American students and collectors, for Prof. Edgell states in his preface that the "lion's share of these works have found their way to American collections, public and private."

The author has concerned himself with interpreting the Sieneese school to those interested, and has tried to treat controversial points as fairly as possible, presenting both sides, while at the same time giving his personal opinion when he felt the reader was entitled to it.

Prof. Edgell accounts for the omission of a complete list of the known works of the Sieneese school by saying that were he to publish a list "it would only be Mr. Bernhard Berenson's list with certain works added or deleted in cases when the author might disagree with the distinguished compiler of the list." He also says that he has not aimed at completeness but at a presentation of the fundamental development of the school. This he has done by considering the geography of Siena and the politics of the time in addition to the artistic personalities of the painters and their "ideals of composition, line and presentation."

The volume consists of 302 pages copiously illustrated with 441 half-tone reproductions.

artists will appreciate the analyses of the drawing of heads in addition to Mr. Bridgman's presentation of the methods of such artists as Vermeer, Frans Hals, Reynolds, Rembrandt and Vigée-LeBrun.

A Book on Nicholas Roerich

A. V. Yaremenko has written a book about Nicholas Roerich entitled "Nicholas Roerich: His Life and Creations During the Past Forty Year," (Central Book Trading Co.; New York; Portfolio, \$35; autographed copy on Nubian paper, \$45.) It contains 119 separate plates, mostly in color and 48 pages of text.

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Great Calendar of U. S. and Canadian Exhibitions

Birmingham, Ala.
PUBLIC LIBRARY—July: 10th "A" and "B" Circuit exhibitions (So. States Art League).

Flagstaff, Ariz.
MUSEUM OF NORTHERN ARIZONA—To July 6: 3rd Annual Hopi Craftsmen exhibition. July 16-31: 4th Annual Arizona artists, arts and crafts exhibition.

Del Monte, Cal.
DEL MONTE ART GALLERY—July: Paintings. Armin Hanson, "The Sea and Deep Sea Fishermen."

La Jolla, Cal.
LA JOLLA ART ASSOCIATION—July: Landscapes, Maurice Braun.

Los Angeles, Cal.
LOS ANGELES MUSEUM—July: Art exhibition from 24 nations.

Mills College, Cal.
MILLS COLLEGE ART GALLERY—July: College collection of paintings by Western artists; Browning Memorabilia.

Pasadena, Cal.
PASADENA ART INSTITUTE—July: Pasadena Society of Artists. GRACE NICHOLSON'S ART GALLERIES—July: Japanese paintings, Kano & Toso School.

Santa Monica, Cal.
PUBLIC LIBRARY—July: "Women painters of the West."

San Diego, Cal.
FINE ARTS GALLERY—July: Contemporary American paintings, loan exhibit; mural designs, Boardman Robinson; fine prints. CONTEMPORARY ARTISTS OF SAN DIEGO—July: Exhibit of paintings and sculpture.

San Francisco, Cal.
CALIFORNIA PALACE OF THE LEGION OF HONOR—To July 31: Paintings of Argentine Gaucho Life, Bernaldo de Queiros; religious paintings by contemporary American artists; paintings Noboru Foujioka. To July 13: Water colors, Stanley Wood; water colors and tempera paintings, Joseph Sheridan. July 15-Aug. 31: Summer exhibition by California artists. M. H. DEYOUNG MEMORIAL MUSEUM—July: Photographic exhibition "Showing of Hands"; Hiroshige's 100 views of Yedo. To July 17: Drawings, Frank Dunham. COURVOISIER GALLERIES—July: Paintings and prints. S. & G. GUMP—July 11-30: California landscape paintings, California artists; Bertha Lum prints; California etchings by California men. ART CENTER—To July 23: Water colors by Art Center members. July 25-Aug. 20: Oil paintings by members.

Washington, D. C.
LIBRARY OF CONGRESS—Summer: Washingtoniana; illuminated manuscripts; recent etchings, lithographs and woodblock prints.

Atlanta, Ga.
HIGH MUSEUM OF ART—To July 15: Lithographs, etchings and drawings, Millard Sheets.

Honolulu, Hawaii
HONOLULU ACADEMY OF ARTS—July: Hawaiian prints; drawings of nudes, George W. Eggers; 50 prints by Margaret Bourke-White; pictorial photographs, Honolulu photographers.

Chicago, Ill.
ART INSTITUTE—To July 10: Annual exhibit by students of the art school. ARTHUR ACKERMANN & SON—July: Color prints of XVIIIth and XXth centuries. CARSON PIRIE SCOTT GALLERIES—July: Paintings and prints.

Springfield, Ill.
SPRINGFIELD ART ASSOCIATION—Summer: Work of the public schools.

Richmond, Ind.
ART ASSOCIATION—Summer: Permanent Collections.

Ogunquit, Me.
ART CENTER—To July 30: 10th Annual exhibition of paintings and etchings.

Portland, Me.
SWEAT MEMORIAL MUSEUM—July: Paintings, Abbott Graves.

Baltimore, Md.
MUSEUM OF ART—July: Recent loans and accessions; Ernest de Weerth collection of old Dutch masters.

Boston, Mass.
MUSEUM OF FINE ARTS—July: Permanent collections. BOSTON ART CLUB—Summer: Member's exhibition. GRACE HORNE'S GALLERY—July: Miscellaneous paintings, water colors and etchings.

Cambridge, Mass.
FOGG ART MUSEUM—Summer: Permanent collection.

Gloucester, Mass.
GLOUCESTER SOCIETY OF ARTISTS—To July 19: Painting and sculpture.

Hingham Center, Mass.
PRINT CORNER—July: Miscellaneous exhibition of prints.

Rockport, Mass.
PANCOAST GALLERY—Summer: Modern art and prints.

Springfield, Mass.
ART MUSEUM—To July 15: International Water Color Exhibition (College Art Association).

Grand Rapids, Mich.
GRAND RAPIDS ART ASSOCIATION—July: Paintings, Valentine DeZubiaurre.

Muskegon, Mich.
HACKLEY GALLERY OF FINE ARTS—July: Permanent collection and recent accessions.

Minneapolis, Minn.
INSTITUTE OF ARTS—July: Queen Anne Room: contemporary prints; Mexican water colors; Swedish wall decorations; Chinese jades and Persian pottery.

St. Louis, Mo.
CITY ART MUSEUM—To July 15: "The Industries as reflected in Contemporary American Painting."

Newark, N. J.
NEWARK MUSEUM—July: Sculpture showing historical development from Primitive to modern times: Chinese art, pottery and porcelain; American paintings and sculpture; Jaehne loan collection of Japanese art.

Santa Fe, N. M.
STATE MUSEUM—July: Paintings by Theodore Van Soelen and Jack Van Ryder.

Brooklyn, N. Y.
BROOKLYN MUSEUM—Summer: Exhibition of painting, sculpture and drawings; memorial exhibition work Edward I. R. Jennings, group exhibition of Chicago painters. GRANT STUDIOS—To July 30: Paintings and sculpture.

Buffalo, N. Y.
ALBRIGHT ART GALLERY—To July 10: Centennial exhibition.

Atlantic Beach, L. I.
CASA DEL MAR CLUB—To July 16: Paintings and water colors from the Midtown Galleries co-operative exhibitions.

East Hampton, L. I.
GUILD HALL—July 17-Aug. 8: Paintings, Childé Hassam.

New York, N. Y.
METROPOLITAN MUSEUM OF ART (Fifth Ave. at 82nd St.)—July: Exhibition of costumes 1750-1850; Washington bicentennial exhibition: "The Taste of Today in Masterpieces of Painting before 1900; Japanese textiles from the Bing collection; prints, selected masterpieces; European printed fabrics of the XIXth century. AMERICAN FOLK ART GALLERY (113 West 13th St.)—Permanent; Early American paintings in oil, water colors, pastel on velvet and glass. ACKERMANN & SON (50 East 57th St.)—July: Old English prints. A. W. A. CLUBHOUSE (353 West 57th St.)—July: Summer Show of works in Oil. ART CENTER (65 East 50th St.)—July: Exhibition of Art and Industry by the National Alliance of Art and Industry. ARGENT GALLERIES—(42 West 57th St.)—July: Work of members Nat'l Ass'n. of Women Painters and Sculptors. AFFRELL HOUSE (379 Park Ave.)—Summer: Flower paintings, M. Elizabeth Price; Lowestoft China and Glass. BABCOCK GALLERIES (5 East 57th St.)—Summer: Paintings, water colors and

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etchings by American artists. **BELMONT GALLERIES** (574 Madison Ave.)—Permanent: Exhibition of Old Masters. **BRUMMER GALLERY** (55 East 57th St.)—Summer: Old Masters. **D. B. BUTLER & CO.** (116 East 57th St.)—July: Mezzotints. **CALO ART GALLERIES** (128 West 49th St.)—July: Paintings by American and foreign artists. **D. CAZ-DELBO GALLERIES** (561 Madison Ave.)—Summer: American and French modern art. **RALPH M. CHAIT GALLERIES** (800 Madison Ave.)—July: Early Chinese porcelains. **THE DECORATORS CLUB** (745 Fifth Ave.)—Summer: Photographs and sketches of interiors by members. **DEMOTTE GALLERIES** (25 East 78th St.)—Permanent: Exhibition of Romanesque Gothic Classical works of art and modern paintings. **DOWNTOWN GALLERY** (113 West 13th St.)—Summer: Paintings and prints by Americans. **DURAND-RUEL GALLERIES** (12 East 57th St.)—Summer: Selected French paintings. **EHRICH GALLERIES** (36 East 57th St.)—Summer: Old Masters. **FERARGIL GALLERIES** (63 East 57th St.)—Summer: Group of paintings and sculpture by Americans. **G. R. D. STUDIO** (58 West 55th St.)—Summer: Selected paintings, drawings and water colors. **GRAND CENTRAL GALLERIES** (15 Vanderbilt Ave.)—To Aug. 1: Woodcuts in color, Gustave Baumann; Annual Founder's Exhibition; Group show of etchings. **MARIE HARRIMAN GALLERY** (61 East 57th St.)—Summer: Exhibit of oils, water colors and drawings. **INTERNATIONAL GALLERIES** (9 East 57th St.)—Summer: Selected paintings. **FREDERICK KEPPEL & CO.** (16 East 57th St.)—July: Prints and drawings. **KLEINBERGER GALLERIES** (12 East 54th St.)—July: Old Masters. **M. KNOEDLER & CO.** (14 East 57th St.)—July: Selected paintings of various schools. **J. LEGER & SON** (695 Fifth Ave.)—July: English portraits and landscapes. **JOHN LEVY GALLERIES** (1 East 57th St.)—July: Old Masters. **METROPOLITAN GALLERIES** (730 Fifth Ave.)—Summer: Italian, English, French, Dutch and early American portraits and landscapes. **MIDTOWN GALLERIES** (559 Fifth Ave.)—July 6-Aug. 2: Fifth Group Show. **MILCH GALLERIES** (108 West 57th St.)—Summer: Exhibition of contemporary American painting and sculpture. **MORTON GALLERIES** (127 East 57th St.)—Summer: Paintings and prints, by young Americans. **MUSEUM OF MODERN ART** (11 West 53rd St.)—Summer: Exhibition of paintings and sculpture. **NATIONAL ARTS CLUB** (15 Gramercy Park)—Summer: Members exhibition of small paintings. **NEWHOUSE GALLERIES** (578 Madison Ave.)—Summer: Selected old and modern paintings. **ARTHUR U. NEWTON GALLERIES** (4 East 56th St.)—July: English portraits and landscapes. **PUBLIC LIBRARY** (42nd St. & Fifth Ave.)—Summer: Chiaroscuro prints thru four centuries; recent additions. **REINHARDT GALLERIES** (730 Fifth Ave.)—Summer: Old Masters; contemporary French and American paintings. **ROERICHS MUSEUM** (310 Riverside Dr.)—Summer: Selected paintings and sculpture. **SALMAGUNDI CLUB** (47 Fifth Ave.)—Summer: Exhibition of paintings and small sculpture by members. **JACQUES SEIGMANN & CO.** (3 East 51st St.)—Permanent: Paintings, sculpture and tapestries. **SCHULTHEIS GALLERIES** (142 Fulton St.)—Summer: Paintings by American and foreign artists. **E. & A. SILBERMAN GALLERIES** (137 East 57th St.)—Summer: Old Masters and Objets d'art. **THREE ARTS CLUB** (340 West 85th St.)—Summer: Exhibition of flower paintings. **VALENTINE GALLERY** (69 East 57th St.)—Summer: Selected paintings. **VAN DIEMEN GALLERIES** (21 East 57th St.)—Permanent: Old Masters. **WHITNEY MUSEUM OF AMERICAN ART** (10 West 8th St.)—July: Selection of paintings, drawings and prints from permanent collection. **WILDENSTEIN GALLERIES** (647 Fifth Ave.)—July: Old and modern paintings and works of art. **WOMEN'S CITY CLUB** (32 Park Ave.)—Summer: Paintings. Mary Cecil Allen. **HOWARD YOUNG GALLERIES** (634 Fifth Ave.)—Summer: XVIIIth century English portraits.

New Brighton, Staten Island, N. Y.
STATEN ISLAND INSTITUTE OF ARTS AND SCIENCES—Summer: Washington bicentennial exhibition.

Syracuse, N. Y.
MUSEUM OF FINE ARTS—Summer: Memorial exhibition of water colors and etchings Blanche Dillaye; paintings and etchings George Hill and Polly Knipp Hill.

Cincinnati, O.
ART MUSEUM—Summer: Museum collection.

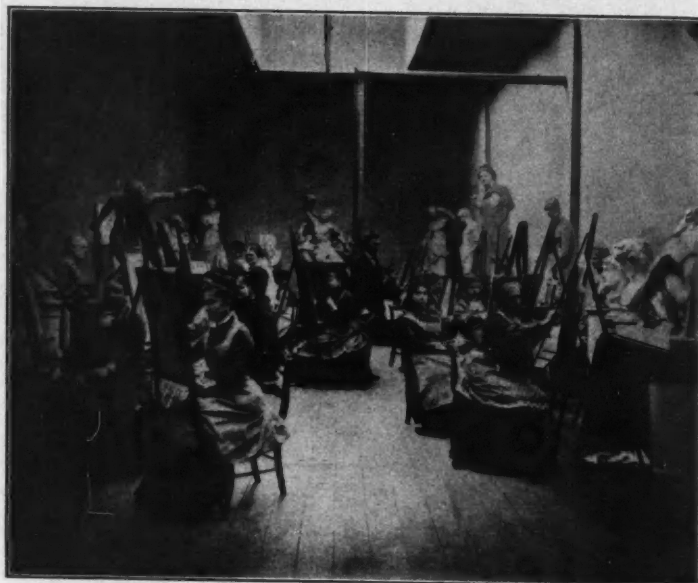
Cleveland, O.
MUSEUM OF ART—To July 10: 12th Exhibition of Contemporary Oil Painting.

Toledo, O.
MUSEUM OF ART—July: Annual exhibition of selected paintings by contemporary American artists.

Philadelphia, Pa.
PENNSYLVANIA MUSEUM OF ART—Summer: Permanent Collections. **PHILADELPHIA ART ALLIANCE**—Summer: Exhibition of work in all media by members.

In the Field of Art Education

New Opportunities for an Old Art School



An 1875 Class at the Philadelphia School of Design for Women.

In its last number *THE ART DIGEST* carried the news of the \$3,000,000 bequest to the Philadelphia School of Design for Women from the estate of the late Joseph Moore, Jr., and the proposed merger of that school with the Moore Institute of Art, Science and Industry. This fine gift of Mr. Moore to his city has stirred up vast enthusiasm in Philadelphia art circles, and the press carried editorials on the event and the future of the combined schools as a dominant factor in the advancement of art education in America. It is felt that Philadelphia is fast becoming one of the great centers of art education in the country.

The Philadelphia *Inquirer* said editorially: "To say that this windfall comes at an opportune time is inadequate to express the situation. Like most institutions, the School of Design needs money; and this legacy will be the means of putting it on a sound foundation and also permit an expansion of its work. The original organization is the oldest industrial art school in the United States and the largest school of art exclusively for women in the world. Its founding was prompted by the numerous mills and factories in this city which are in need of designers. Numbers of its graduates now hold responsible positions with leading manufacturing concerns. The great need today, as always, is practical experience in the plants that turn out goods which are shipped to all parts of the world. Most of the instructors have had contacts of this kind and they are thus able to give the students the benefit of such knowledge. It is a significant fact that the girls are not allowed to produce a design which can not be turned out by the mills."

"It is a cause for congratulations that the Moore bequest should have been handled in such a sensible manner. Put to the use that

has been decided upon, it will aid the students of the present and future and be a real service to the business concerns of the city."

The Philadelphia School of Design for Women is the oldest industrial art school in America, having been founded in 1844 by Mrs. Sarah Peter, daughter of Governor Porthington of Pennsylvania and wife of the then British Consul at Philadelphia. Its age may be better realized by the fact that it was in that year that the Democrats nominated James K. Polk instead of President Martin Van Buren, who was blamed for many of the mistakes of his predecessor, Andrew Jackson, and then went on to victory over Henry Clay and the Whigs. An article published in "Godey's Lady's Book" in 1850 stated the purpose of the school in those early days: "The aim is to instruct young girls, who have to support themselves, in the arts of drawing, design, and wood engraving, in the belief that they will be able to succeed in these branches of home industry, not only for their own benefit, but also for the benefit of American manufacturers." Reproduced is an "antique" class in 1875, showing the costumes of that day and also revealing the matured average age of the pupils, much older than a similar class of today. It may be that in those days women acquired training for self support only after they had missed their chance at orange blossoms.

The name of Sartain is prominent on the records of the school. The Philadelphia *Record* says that the institution has felt particularly "the impress of the enthusiasm and vitality of John Sartain as director for 28 years and also as vice president. His daughter, Emily Sartain, became principal in 1886. She continued in this office until 1919. That the school has continued to push forward under the present administration, with Harriet Sartain as dean, is evidenced by the steady growth in the number of students, the constantly enlarging faculty and the development and addition of new courses."

Houston, Tex.
HERZOG GALLERIES—July: Lithographs, Herbert Dunton; Baccarat Crystal.
San Antonio, Tex.
ART GROVE GALLERY—Summer: Paintings, Hugo D. Pohl.

A Review of the Field in Art Education

Landscape Time!

The regular season of the art schools has come to a close and the Summer sessions are getting under way. Tens of thousands of art students are spreading out over the countryside with their paraphernalia. From now until late in September landscape will supplant the professional model. According to Florence Davies of the *Detroit News*, this sudden interest in landscape painting is with the average art student more or less of a Summer diversion, "because his first consideration has always been with figure painting."

Miss Davies, in drawing attention to what she believes is landscape's decline, points out that the Carnegie jury had not awarded its grand prize for a true landscape for the last eleven years. The last to win was Ernest Lawson in 1921. Previous to that there was Edward W. Redfield in 1914, W. Elmer Schofield in 1903, and W. D. Tryon in 1898. Thirty years of Carnegie exhibitions, excluding the five year lapse due to the World War, has seen but four major awards given to landscape painters.

"But," continued Miss Davies, "every Summer, for a few months at least, landscape comes into its own again. Even so it is landscape painting with a difference, for the modern art student has very little interest in the true landscape quality of a scene. Instead he is interested primarily in design. He seeks neither to seize upon the inner reality, or universal element of the scene, as did the Chinese, nor upon outward realism of the visible world, as did the founders of the modern landscape school of painting in the XVIIth century. Instead his is a personal problem. He looks upon the face of nature to find a theme for a pleasing design or organization of color and form. That is all. There are, of course, some exceptions. Hopper, with his simplified realism, strives for the landscape quality of the scene as does Speight, while Georgina L. Klitgaard sometimes succeeds in recording the illusion of space in which the eye travels over far reaches of rolling country."

"To say that the art of landscape painting began with the XVIIth century men of the Dutch school is, of course, only a partial truth. For we must not forget the enchanting little landscape themes with which the Italian painters of the XIVth century enlivened the backgrounds of their figure paintings."

"These delightful scenes, however, never sought to furnish realistic reports of the countryside. Instead it was merely intimated in the exquisite plantings of cypress trees and other verbiage, the introduction of architectural details, the dream like quality of the cloud filled blue Italian sky, all of which heralded the awakening of the early Renaissance, when the kingdom of this world was destined to vie with the kingdom of heaven in the hearts of the people. Instead of the gold background, symbol of heaven, these charming landscapes betokened an awakening interest in the material world."

"But unless we go back a thousand years or more to another civilization, when the Chinese made of landscape painting a major art, we might say that it was not until the XVIIth century that landscape painting became an end in itself. And even then, it assumed two wholly different roles."

"With the French Poussin and Claude Lor-

raine, it was still not to serve as an accurate record of the visible world. Instead, ancient ruins or noble classical buildings, imposed in imaginary park-like settings, created a world of serenity and nobility for these French exponents of landscape, while in Holland, Cuyp and Hobbema and Ruysdael were recording the face of the countryside which they loved, with accurate fidelity to nature."

"And so the art progressed, with the followers of the founders of the school striving to report the scene with ever more and more fidelity, until the Impressionists, wholly preoccupied with surface appearance, abandoned the far-reaching countryside and the scene as a whole, in favor of a more intimate scene with which they could demonstrate their theories to better advantage."

"But, sadly enough, this long search for realism seemed to end in the loss of reality, so that what the painters finally discovered was a kind of surface likeness to nature, while the universal spirit, or that inward reality which invariably eludes the search for the realistic, is lost."

"Here perhaps is a problem for the young landscape painters. Perhaps, without sacrificing their emphasis on the importance of fine design, and of color as an end in itself, they can bring back into landscape painting something that speaks of the true quality of the world of nature, something with spirit as well as form."

Boston Scholarship Awards

The School of the Museum of Fine Arts, Boston, announces that Richard Coe, of Selma, Ala., has been awarded the James William Paige travelling scholarship. The two Ruth A. Sturdivant travelling scholarships, providing for three months' study this Summer at the American School at Fontainebleau, went to Katharine Marple, Seattle, Wash., and Stella Adams, Newton Center, Mass.

In addition, 38 tuition scholarships for next season were awarded. Mrs. Samuel Cabot's cash prizes for students in the department of design were won by Hollis Burton Engley, Montclair; Eleanor Wallace, Peoria, Ill.; and Lloyd Sexton, Hilo, Hawaii.

Gee to Join Ringling Staff

John Gee, former head of the department of illustration and advertising design at the Cleveland School of Art, has accepted the position of manager of the illustration department of the Ringling Summer School of Art.

Chicago Fellowships

At the graduation exercises of the school of the Art Institute of Chicago, held in the Goodman Theatre, 30 students graduated from the department of drawing, painting and illustration; 17 from the department of industrial arts; 28 in the teacher training department; and 25 received the degree of bachelor of arts. Dr. Robert W. Harshe, director of the institute, delivered the address, "Art as a Career," [printed elsewhere in *THE ART DIGEST*], with Dean Charles Fabens Kelley presiding.

Five scholarships were awarded. The Edward L. Ryerson Travelling Fellowship of \$1,500, plus \$1,000 if the first year's work warrants an additional year's study abroad, went to Julien Binford of Atlanta, Ga., who expects to spend his time in Persia, Baluchistan and Afghanistan. The James Nelson Raymond Fellowship of \$2,000 was awarded to Aarre Lahti of Ironwood, Mich., who expects to spend his two years in France. Dorothy Doennecke of Davenport, Iowa, won the Anna Louise Raymond Fellowship of \$1,500, and will spend her year of study in Paris. The John Quincy Adams Fellowship of \$1,500 went to Rufus Bastian of Milwaukee, who will probably accompany Mr. Binford to Persia. A. Kenneth Ness of Sheboygan, Mich., was the winner of the American Travelling Fellowship of \$250.

The Art Students League of the Art Institute of Chicago is holding an exhibition by its members in the Institute's galleries, running concurrently with the exhibition by students of the art school until July 10. The following Municipal Art League prizes have been awarded: portrait prize, Keith Martin; first composition prize, Genevieve Augustin; second, Mildred Waltrip; best group, Betsey Hancock.

According to Dean Kelley, the 1932 exhibition by the students is the best that has been held in a number of years. In compliance with numerous requests, two travelling exhibits of the students' work have been arranged.

Wins Architectural Scholarship

The 32nd annual foreign travel scholarship of the Architectural Sketch Club has been awarded to Robert E. Brout of Chicago. The prize of \$1,200, providing for six months travel in Europe, is a gift of Mary Louise Anderson, in memory of her brother, Pierce Anderson.

PHILADELPHIA SCHOOL of DESIGN for WOMEN In Its 88th Year

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A Review of the Field in Art Education

Art as a Career

Plain speaking, practicality and wit marked the address on "Art as a Career" which Robert B. Harshe, director of the Art Institute of Chicago, made to the graduating class of the Institute's school on June 10. So many requests have been made for copies of the speech that *THE ART DIGEST* prints it in full:

"All over this fair land of ours sweet girl graduates are dabbling on a final layer of lipstick and sturdy males are sheepishly adjusting mortar boards to heads which are somewhat larger today than ever they will be again. But the imported 'big wig' is absent, for there is no money in the treasury to pay his transportation and overhead and therefore, perforce, the usual platitudes will be intoned by the local 'prexy' as a ninth inning pinch-hitter. Hence, brethren, I am with you, but where, says you, are the props of yesteryear,—where the orotund, the gesture and the glasses with the wide black ribbon,—where the majestic presence, the Jovian periods, the thunderous applause? Unfortunately, your museum director is not fitted to the part. The role needs presence, a certain senatorial dignity,—a pontifical, polysyllabic sort of 'critter.' Museum directors, you must know, are not born. They emerge out of the protoplasmic ooze and immediately take on protective coloration. Even then, their chance of survival is small. Few museum directors become adolescent, none reach a ripe old age. The need of being in two or more places at the same time emphasizes the physical defects of the tribe and tends to produce a darting method of locomotion which can only be compared to that of the elusive jack-snipe in full flight. The hides of these jittering creatures are horny. They are necessary because that old archer, the world, needs targets, and therefore, for the museum director, there is no closed season. You can understand, therefore, that it is with somewhat mixed feelings that I venture to address you. This is in the open and there is little or no cover here.

"Nevertheless, I am going to talk to you like a Dutch Uncle. Your entrance on the world's stage comes at an unfortunate time. Make no mistake about that. It is a grim world, harassed, panicky, occupied more with the balancing of budgets than with appreciation of art. The jazz age has come to an end. The age of easy money, of the boot-legger and the racketeer, the unscrupulous politician, and the dishonest officeholder will soon pass. Meanwhile, our country and other countries as well are passing through a baptism

of fire which, we believe, will leave us chastened but cleaner and more virile, having relearned the basic lessons of thrift and economy so long forgotten. You are the children of this jazz age. You know too much about spending money and too little about earning it. Many of you have yet to learn how to live within your incomes. Some of you do not yet know what a self-earned income is.

"Necessarily, these next years following upon graduation will be years of adjustment to your new environment. The biological law of the survival of the fittest operates as inexorably today as when the mammoth and the sabre-toothed tiger roamed the earth. They were the overlords of creation in their day and the little cohippus but a fox-like 'critter' who spent his entire time twiddling his five toes and enthusiastically adjusting himself to his environment, while an insignificant mammal called man kept out of the way of the carnivores and became a tool-using animal. The little cohippus kept twiddling his toes and developed them, while man developed his five wits, his inventive powers, his craftsmanship and his feeling for beauty.

"The fit survived. The brain users, the adaptable creatures, survived. Your ancestors with splendid courage and adroit cleverness lifted themselves from the ranks of the brute beasts, but you today are faced with some of their problems. Food and clothing and shelter are more easily obtainable, but you, too, must face your cave tigers,—tigers of ruthless competition, of economic depression, of actual want. Will you face them with the courage of your prehistoric ancestors, or with the mass fear from which the world is suffering? The answer to that question will, in large measure, determine the extent of your personal success or your individual failure.

"But what is success or failure measured by the artists' standards? Certainly not the dollar and cent success of the business man. Certainly not the ability to eat and drink more than before, to dress more richly, to command more servants, both human and mechanical. Artistic success depends not on what is consumed but on what is created, upon the addition made by the individual artist to the sum total of the world's beauty, upon the appreciation of what is significant and beautiful in both nature and art and upon the sharing of that appreciation with others. 'An artist,' said the Beloved Vagabond, 'is one who wraps his assorted souls in whitey-brown paper parcels and sells them for sixpence apiece.' There is a bit of sophistry here. The artist obtains small monetary reward for the creation of his brain, but—and this is the great thing—

he is permitted to create and in creation itself to receive a reward which cannot be measured by the scales of the market-place. Contrast the artist's lot with his fellow of the counting house, to that one chained to a machine, even to that sturdy member of society who sweats behind the plow. To the artist has been given the key of the fields. His is the power to unlock the door to beauty whether made by God or man. His the open sesame to a glorious world closed utterly to his less fortunate fellowmen. Better a seat by the brookside than a plush horse on Rotten Row. Better a crust in Arcady than a feast in Babylon.

"Above all, I pray you, be not snooty over the small jobs. Look at the chores Leonardo had to undertake for his patrons. Consider Michaelangelo and that scamp, Cellini, who spent their lives fetching and carrying. Take what comes to hand and do your best with it. Put the same enthusiasm into a design for a breakfast food container that you would show for a mural commission. Make a better mouse-trap if you like; and if the world fails to beat a path to your door it is because the world no longer needs mouse-traps. Perhaps in a few years more Mr. and Mrs. Gold Coast will no longer buy easel pictures. Perhaps all the magazines will depend only on the printed page to reach the consciousness of the reading public. Maybe all the advertisers will go broke and the posters disappear with them. Nevertheless, for every field lost to the artist twenty new fields at once offer themselves.

"The world will always need the artist although the world is not always conscious of it. Mr. Henry Ford thought he had no need for a designer, and it cost him twenty millions of dollars. How many American manufacturers have equal lack of appreciation and how much does this failure to produce a beautiful as well as durable and useful product cost them? Why do we buy gowns from Paris, glass from Czechoslovakia, textiles from Japan? Not because we do not possess the raw materials or the machines for their fabrication. Perhaps we lack the designers. In any event, you must answer these questions. Make your mouse-traps, but don't wait for the pilgrimage. Paddle forth and sell them and if you sell enough and they are as good as they should be you will change the economic map of the world.

"Again, I pray you, be not scornful of the new, nor slight, because they are old, the accepted standards of the past. Look for the good in the work of your contemporaries. Be both catholic and charitable in your spoken judgments. Avoid the clever phrase which cuts and wounds. Whistler, seeing a portrait of his sister by Cézanne, said, 'If a child of ten years had drawn that on his slate, his mother, if she were a good mother, would have spanked him.' Old Degas, the misanthrope, who may have hated flowers and children and dogs, but who certainly hated poseurs, said to Whistler, 'You behave as though you have no talent'.

"Art is a sort of priesthood and you are the acolytes in her temple. Be sure that you have the proper reverence for this holy calling which you are permitted to enter. You cannot work with dirty brushes. How then can you expect to create things of the spirit if

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A Review of the Field in Art Education

you do not likewise cleanse your minds of dross. The modern creative artist seeks to marry an adequate technique to original subject matter. He brings to bear on any problem the thousands of impressions lying dormant in his brain cells which are the sum total of his experiences. How wise, therefore, for youth to spend all possible time in multiplying these impressions with study of good books, good plays, good music, with firsthand notation of man and his works, of nature and her bounty.

"In your desire for an original technical method, it is possible to go too far. I would not have you fall into the category of the young man who desired to exhibit in the San Francisco Exposition a portrait of Washington made entirely with potato bugs, nor of the sugar painter who wrote that his painting had been made with sugar, coloring matter, certified food products and two dozen eggs. You can go too far, but don't be afraid to go too far. Art has no boundaries, no inhibitions, no land of never, never! Seek always the pot of gold at the end of the rainbow and one day you may find it. Use potato bugs if you must but remember that all of us are not entomologists.

"A certain amount of egotism is perhaps necessary to the artist. He must believe in himself. He must create under emotional stress and so necessarily reverence the thing created as it lies white hot on the anvil before him. But have a care. Nothing is so deadly to an artist as overweening self-conceit. Show me an artist who is satisfied with his product and I'll show you the one who has finished his career. The John Sargent who painted the 'Portrait of Mrs. Dyer' in the Art Institute collection was a creative artist with a remarkable technical equipment. The John Sargent who painted 'The Honorable Mrs. Swinton,' also in the Art Institute collection, was a clever painter whose coordination of eye and hand was also remarkable. Somewhere in between, an army of flatterers had told him that he was the greatest artist since Velasquez, and unfortunately he had believed them. Think rather of Cézanne, who tramped the countryside, analytical, self-critical, fumbling clumsily toward a definite goal. When he had finished a canvas he left it in the fields. Mahomet is quoted as saying: 'A man may hold a loaf of bread in each hand, sell one and buy the flower narcissus, for the bread feeds the body indeed, but the flower feeds the soul.' Old Pericles said that art was that which chases away sadness. May it prove to you both a solace and a joy."

A Proud Community

The Finnish community of farmers at the little village of Covington, in the Upper Peninsula of Michigan, are glad their section is picturesque enough to attract a Summer art school. It is the locale of the class of Elmer A. Forsberg, head of the department of fine arts in the school of the Art Institute of Chicago and, incidentally, Finnish consul at Chicago. Recently Theodore J. Johnson, Jr., one of the students, painted "The Last Supper," eight by twelve feet, for the little Lutheran church at Covington.

Other students have designed an apse, an altar table, a twelve armed candlestick and a railing, which is to be carved by them.

Too Many Prizes?

Dorothy Grafty of the Philadelphia *Public Ledger* fears that the growing multiplicity of scholarships and travelling fellowships portends danger for art students.

"Are we loading the youth of today," she asks, "with prizes and scholarships, cheapening such rewards in his eyes, and through the ease with which he gains them, lowering his ability to weigh the difficulties ahead? If so, we prepare youth not to conquer and achieve, but to fall back, disillusioned, broken-spirited.

"In our zeal to smooth the path for young men and women of talent we sometimes forget that arrived men have come through grilling years of character-making hardships in order to reach the heights. We forget that a certain amount of struggle builds manhood.

"If the young art student has talent, he falls heir to a scholarship, and in a few years is sent to Europe. A travel award is not particularly difficult to win, for there are institutions in this country so heavily endowed for such scholarships that not one or two, but a dozen, two dozen students receive the awards annually. The greater the number of such scholarships available, the cheaper they become in the eyes of those receiving them; while wholesale award tends to weaken the high standards of achievement upon which the theory of the scholarship is based.

"Students no longer look upon such awards as a trust vested in them, but rather as a lark that is theirs by right rather than by virtue of talent and hard work. They spend more time in European cafes and seeing Paris night life than they do in visiting European studios and museums, acquainting themselves with the more sober and stable life of the various peoples. . . .

"By rendering easy the early stages of art education in this country, we are not only cheapening art in public esteem, but are ill-preparing the future artist to meet the stern struggle for existence that claims him, when

the schools have done with bounty. Many a young student is turned out into the make-a-living world in the flush of prize-winning success to find that what he has learned interests himself only; that he is one in thousands, and that money to live and to travel no longer grows on an institutional tree.

"For the future of art and artists in America it would be better to plan for more struggle in the formative period, and more lavish encouragement once the aspirant has proved his professional mettle. As it is, we are inclined to foster the bud and trample the flower."

Art and Character

At the annual meeting of the Southeastern Art Association at Athens, Ga., George S. Dutch, professor of Fine Arts at the George Peabody College for Teachers, in Tennessee, was elected president. As a guest speaker, Theodore M. Dillaway, director of the art division of the Philadelphia public schools, said:

"Children must be taught how to live, as well as how to make a living. . . . We have come to accept John Ruskin's belief that the entire object of education is to make people not merely do the right thing, but to enjoy the right thing; not merely industrious, but to enjoy industry; not merely learned, but to enjoy learning; not merely just, but to hunger and thirst after justice. We believe that we are developing finer characters in our children through their gaining appreciation of beauty in nature, in fine arts, and in the arts of daily life."

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Yale's 11 Awards

Dr. James Rowland Angell, president of Yale University, awarded eleven fellowships, scholarships and prizes to students of the Yale School of Fine Arts at the annual exercises. Course certificates were presented to 18 graduates. The awards follow:

Alice Kimball English Fellowship for study in Europe (\$1,250), Frederick C. Thomsen of Cos Cob, Conn.; William Wirt Winchester Fellowship for study in Europe (\$1,000), Donald E. Forrer of Ritman, Ohio; Charles Arthur and Margaret O. Matcham Fellowship for study in Europe (\$1,000), Ernest V. Johnson; Murial Alvord Scholarship, Herbert Gute of Ridge-wood, N. J.; medal of the American Institute of Architects, Robert A. Ward; Del' Grella prize, Harvey P. Conaway of Flushing, N. Y.; Rebecca Taylor Porter Scholarships, Sidney G. Freake of Brooklyn and Theodore Beck of New Haven; John Ferguson Weir Scholarship, Ruth B. Burnett, New Haven; Fannie B. Pardee prize, Paul F. Nelson, Oxford, Conn.; Ethel Child Walker prize, Lilian F. Officer, Mount Carmel, Conn.

Abbott School Awards

The 1932 scholarships and honorable mentions have been announced by the Abbott School of Fine and Commercial Art, Washington, D. C. The judges were Charles Bittinger, Mrs. Pearl Etz, Mrs. Mathilde Mudén Leisen-ger and Frank M. Moore. William Thompson was the winner of the scholarship for general excellence in design, poster and life classes. Ethel Fowler, young Washington student, was awarded the scholarship for general excellence in costume illustration.

Honorable mentions were awarded in the following classes: Commercial illustrations—1st, Dan Morris; 2nd, Robert Huber; 3rd, Maribland Bryant. Costume design and illustration—1st, Mary Walker; 2nd, Elizabeth Porter; 3rd, Edna Luginbahl. Stage costume design—1st, Dorothea Creager; 2nd, Ethel Fowler; 3rd, Harold Colburn. Textile design—1st, Mabel Smith; 2nd, Ruth Graves; 3rd, Vaughn Derby. Interior decoration—1st, Mary Patten; 2nd, Frankie Bliss. Life class—1st, William Thompson, 2nd, Alex McNamara.

Sklar Wins Beaux-Art Prize

George J. Sklar, for three years a student at the Beaux-Arts Institute in New York, is the winner of the Institute's \$1,200 prize for a year's study in Paris. His winning effort was a piece of sculpture. Ray Weaver and Gabriel Kohn tied for second place. Walter Yoffe was fourth, Otto G. Dallmann fifth, and Charles O'Donnell sixth.

The awards made in the competition for a door knocker were: first (\$100), Mario Monteleone; second (\$50), Frank Di Bugno. Di Bugno also won the trustees' prize for the best ornament. The award for the best composition, exclusive of the Paris prize, went to James A. Batty of the Yale School of Fine Arts.

Sans Criticism

A special feature of the recent exhibition of student work by the Wilmington Academy of Art was a group of landscapes, figure pieces and still lifes done by the students outside of school sessions and without criticism. Several of these canvases received awards at the 1932 show of the Art Club of Wilmington. Ralph Smith was awarded a post-graduate scholarship on the merit of his published work in illustration.

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Soap Sculpture

The eighth annual "soap sculpture" competition is over, and the prize winners were announced in June by Proctor & Gamble at the opening of the exhibition at Gimbel's, New York. There were more than 4,000 entries, from all parts of the world. Prizes amounting to \$3,000 were awarded. The winners of the more important prizes were:

Professional Class—First prize, \$500, George F. Holschuh, of Philadelphia; second, \$300, Claribel H. Gaffney, of Los Angeles; third, \$200, David Evans, of New York. Advanced Amateur Class—First, \$300, Ellen Bezaz, of Brooklyn; second, \$150, Avis Wright, of Los Angeles; third, \$100, Mrs. Nell H. Board, of Chicago. Senior Class—First, \$200, Wayne Guthrie, Jr., of Brooklyn; second, \$100, George Cohen, of Newark, N. J.; third, \$75, Dorothy Pratt, of El Pajon, Cal. Junior Class—First, \$50, Eileen Montillier, of Newark, N. J.; second, \$35, Sara Goldfarb, of Newark, N. J.; third, \$25, Olita Lloyd, of Cincinnati, O.

Ellen Bezaz also won the Lenox prize for the piece best suited for reproduction in pottery and Miss Avis Wright won the Gorham award for the best piece to be reproduced in bronze. Long lists of "honorable mentions," carrying small prizes, were announced.

Traphagen Students

An exhibit showing the students' progress from elementary sketching at the beginning of the course to finished professional designs and illustrations at the end, was held at the Traphagen School of Fashion, New York, in June.

One of the features was an analysis of the styles of the past and present by means of "period" and 1932 silhouettes, worked out by the students in careful detail. Another was a group of drawings, each of which had been awarded a prize in 1932 design competitions. One was a silk pattern by Alastair Macdonald, which took first prize at the National Silk Exposition.

Some of the first prize winners in this season's exhibition were:

Advanced Class—Period heads, Bessie Dawson; pen and ink, Virginia Currie; 1932 silhouettes, Daughlass Bright; lettering, Virginia Currie; textile design, Delphine Deuse; museum period dresses, Antoinette Traverson.

Junior Class—Brown books, Demaree McKinney; period silhouettes, Dorothee Hoffman; modern silhouettes, Barbara Heiser; textile design, Ruth Nisenson.

Trying Out Their Pinions

At the Otis Art Institute in Los Angeles the students decided they would like to have a foretaste of the wealth and luxury which all mature artists attain. They organized an exhibition in the school's gallery, picked a "manager," and invited the public to come and buy. The public invested in several items, and even lodged some portrait commissions.

Wins Latham Poster Contest

Herbert Beduhn, a first year student at the Chicago Academy of Fine Arts, won a first prize of \$75 in an international poster contest sponsored by the Latham Foundation for the Promotion of Humane Education at Stanford University. This was the second successive winner from the Chicago school.

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September 19. For illustrated catalog address
The Art Institute, Box A.A., Chicago, Ill.

The A. A. P. L.

[Concluded from page 31]

"I congratulate you all on the slogan. It suggests the following sequence of action:—To encourage American art, to make the meaning of the slogan felt, let the A. A. P. L. get out a pamphlet addressed to the directors of museums, and to the art dealers of our country inducing them to make systematically one man shows of American artists, known and unknown, with the idea of impressing personalities, as expressed in art, on the American people."

In due time this slogan design will be printed on everything that the League issues, on letter heads and envelopes, on booklets, etc. Regional Chapters wishing envelopes so printed with their individual return address, should communicate with Mr. Arthur Freedlander, Vice-Chairman, National Regional Chapters Committee, 51 Fifth Avenue, New York, N. Y.

The slogan design can be reproduced any size whatsoever. Because of its forceful simplicity, it could be greatly enlarged. Many uses for it have been discussed already in a National Executive Committee meeting, but now, as always, two thousands heads are better than a dozen. Every member is therefore most cordially requested to give serious thought to possible uses to which this slogan design may be put so that it may be made helpful to American art without too much expense to the League, because the dues are not large, and its funds limited.

Here is an excerpt from the letter of Mr. Edward B. Edwards enclosing the design.

The main purpose in this design was to give as much prominence to the slogan as possible, without unduly subordinating the name of the

organization. . . . If artists will but realize the importance of the principles of order and proportion in their work, art will take a big jump in this country, and then may the whole world well say: "I AM FOR AMERICAN ART."

THE NEW JERSEY REGIONAL CHAPTER

At the annual meeting of the New Jersey Chapter, American Artists Professional League, held at the Montclair Art Museum on Sunday afternoon, May 29th, the following officers and advisory board were elected:

Officers—State Chairman, Harry Lewis Raul, Orange; Vice-Chairman, Judge Harry V. Osborne, South Orange; 2nd Vice-Chairman, Henry J. Eddy, Westfield; Treasurer and Corresponding Secretary, Miss Adelaide M. Newhall, Montclair; Recording Secretary, Miss Elizabeth Townsend, Montclair.

Advisory Board—F. Ballard Williams, N.A., Glen Ridge; Charles Warren Eaton, Bloomfield; Mrs. Alvoni R. Allen, Jersey City; Mrs. Robert G. Bellah, Upper Montclair; Mrs. Josephine Gesner Raul, Orange; Arthur O. Townsend, Montclair; Haynesworth Baldrey, Newton; C. Jac Young, Weehawken Heights; Van Dearing Perrine, N.A., Maplewood; Charles S. Chapman, N.A., Leonia.

It was announced that the next all-state New Jersey Art Exhibition will be held at the Montclair Art Museum from Nov. 13 to Dec. 18.

The New Jersey Chapter is one of the large chapters in the country, with 186 members.

THE CHICAGO REGIONAL CHAPTER

Mrs. Lucile Stevenson Dalrymple, chairman, writes that the possibilities of increasing membership loom upon the horizon, in a membership drive from a booth in The Stevens Hotel, during the national conventions. Mrs. Ernest J. Stevens, an artist and wife of the owner, has graciously offered to serve on the committee. The Stevens Hotel, therefore, becomes the headquarters for League members visiting Chicago at this time.

The Chicago Regional Chapter believes that Chicago can be of great benefit to the American Artist Professional League, and to American art, during the great exposition, the Century of Progress, in 1933, if we work together.

CORRECTION OF STATEMENT

In the League Department in the 1st June issue, under the caption "Evidence of Regard", excerpts were quoted from a letter written by a gentleman who has since become a member of the League, in which it was stated that a foreign artist painted the ceiling of the S. S. Leviathan, of the U. S. Lines.

The Editor did not verify this statement, and the error has been called to his attention by Mr. W. S. Hall, present American manager of the London Studio, who writes: "Inasmuch as the U. S. Lines are conducting the same sort of patriotic campaign as yourselves—i.e.—they want Americans to travel on American ships, you want Americans to employ native artists—I imagined your correspondent might be in error. I am informed by the International Mercantile Marine (Mr. Magrath, office of the U. P.), that 'the contract for the work was given by the Walter M. Ballard Co. to the Standard Marine Contracting Corporation, one of whose artists, Mr. Oskar Hausenstein, actually did the work, and this gentleman is an American citizen, so that the reference in the publication is not correct.' Inasmuch as you have unintentionally enough done the good old Leviathan an injury, don't you think you should make amends somehow?"

The League does so with real pleasure.

Hurlock

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AMERICAN ARTISTS PROFESSIONAL LEAGUE

A nationwide organization of American artists and art lovers, working positively and impersonally for contemporary American art and artists. Regional Chapters throughout the United States.

National Chairman: F. BALLARD WILLIAMS 27 West 67th Street, New York City
 National Secretary and Editor: WILFORD S. CONROW 154 West 57th Street, New York City
 National Treasurer: GORDON H. GRANT 137 East 66th Street, New York City
 National Regional Committee, Chairman: GEORGE PEARSE ENNIS 67 West 87th St., New York City
 National Lectures Committee, Chairman: FRANK HAZELL 321 West 112th Street, New York City

THE SLOGAN CONTEST AWARD

The National Executive Committee of the American Artists Professional League has awarded the Lord Slogan Prize to Mr. Valentine Sandberg, artist, 251 West 42nd St., New York. To him the committee extends felicitations, and to all other contestants appreciation and sincere thanks for their interest and their efforts.

A really good slogan is like a precious stone—exceedingly rare—and one contestant, who stated in his letter that he had won many prizes writing slogans, declared that he found it most difficult to express tersely and adequately all that the League stands for. Nevertheless, if found, wrote an insurance man in Iowa, a good slogan should help the League more than all other forms of publicity or advertising.

There were between three and four hundred entrants, from every section of the United States. A large number came through the article on the Slogan Contest that appeared in the New York Times the day after the contest was announced in the League's Independent Department in THE ART DIGEST. This article may have been copied in other papers throughout the country. Of the slogans submitted, only three were lacking in seriousness, many were too long, and there was much sentiment. All were acknowledged with a statement of the aims of the League enclosed. As a consequence, the League acquired a number of new members. Some contestants became so interested that they sent in two, three or four successive letters while the contest was still open, as new ideas for slogans occurred to them.

A class in English Literature at a well-known university sent in slogans each initialed by the student author. Some of these were in the preferred group in the subsequent judging, but none quite filled the League's needs.

An exceedingly cordial letter accompanied the slogans submitted by a prominent art dealer in New York. From St. Louis came perhaps the most witty and refreshing letter received, and the writer followed up his awakened interest with a list of friends to whom the League's Invitation to Membership might be mailed.

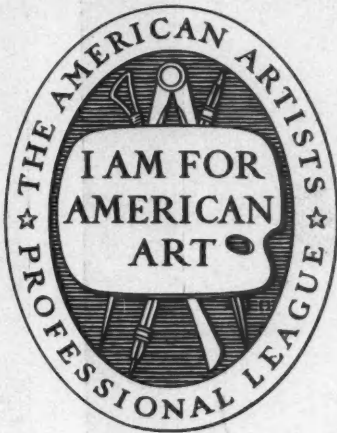
A former ambassador to Italy, a distinguished poet, offered the League the use of a pertinent and beautiful line in his Ode on Augustus Saint Gaudens.

Slogans embellished by designs were submitted by several.

All slogans submitted were gone over carefully several times because mood and fatigue can modify and dull awareness of worth. Then the National Executive Committee made its selection.

The prize winning slogan of Mr. Sandberg was a design showing a perforated stamp on the order of the familiar Red Cross Christmas seals. In the central area, a flattened square, in which, over crossed artist's brushes, an oval palette bore the slogan "CHOOSE AMERICAN ART"; in the upper oblong, "AMERICAN ARTISTS"; and in the lower "STAMP".

The National Executive Committee found in Mr. Sandberg's entry the germ of the idea that it has sought, not perfect and complete



in itself, but so definitely suggestive that it seemed most worthy of the Lord award.

In order to make the League's slogan *personal* and more apt to win champions for American art, the slogan itself was modified by the National Executive Committee to read "I AM FOR AMERICAN ART." Because the League includes in its membership professionals in all the visual arts, to the artist's brushes of Mr. Sandberg's design have been added the compass, symbolizing architects, a modeling tool for sculptors, and a crayon for designers and commercial artists. All of these implements are used by craftsmen. It was felt desirable to have "The American Artists Professional League" appear in full, rather than "American Artists Stamp." The U. S. Post Office authorities expressing reluctance to authorize the use of any shape resembling any postage stamps in use, if such seals are to be used the year round, and not at a special season, as are the Christmas seals, the National Executive Committee decided to forestall such objections in case the League should ever wish to use its slogan in this form, and chose an oval shape instead of the upright rectangle.

To Mr. Edward B. Edwards, one of America's most able designers, was entrusted the making of the definitive design for actual use by the League. We are pleased to be able to reproduce it here. This is based on Mr. Sandberg's prize winning Slogan Contest entry, and incorporates the modifications deemed wise by the National Executive Committee. Mr. Edwards has contributed this design to the League. Readers of THE ART DIGEST's May 15th issue may recall a review of his book "Dynamarythmic Design," published that month by the Century Co., and which has been hailed as a really important contribution to its field by such architect-designers as Joseph Urban and James Gambel Rogers. The National Executive Committee appreciates Mr. Edwards' collaboration and takes this opportunity to express its thanks collectively and publicly.

A friend of the League, who had been told of the accepted slogan, wrote quite spontaneously to the Editor:

(Continued on preceding page)

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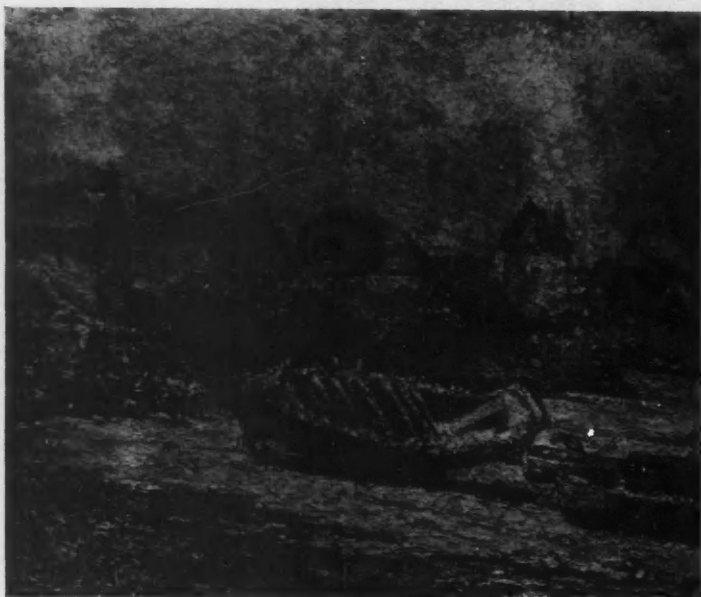
for Artists, Art Dealers and Publishers

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Readers of THE ART DIGEST afford a vast market for artists' supplies.

American Paintings for Western Circuit Start Tour in San Diego



"The Day's Ending—France," by Walter Griffin.



"Fritz Kreisler" (1917), by Leopold Seyffert.

The Western Association of Museum Directors is sponsoring an exhibition of contemporary American painting, to be circulated in 1932-1933 on the western museum circuit. It is being shown at the Fine Arts Gallery of San Diego until the middle of August, after which it will begin its long tour. Reginald Poland, director of the San Diego gallery, personally arranged the collection while on a trip to the East.

The sponsors consider this show decidedly representative, both from the layman's and the artist's viewpoints. With the exception of examples by Charles W. Hawthorne and Maurice Prendergast, all the paintings are by living artists, and, with one exception, they are in oil. The works were chosen for their constructive value to other artists and for their

vital interest to the western public, the fine quality of the individual canvases taking precedent over the mere name of the artist. Certain prominent painters were excluded because their works have appeared often in the West.

There are 51 paintings by the same number of artists in the collection, with the progressive works slightly outnumbering the conservative. Landscapes are a little in the majority, and there is an even division between genre and portraits or figure compositions. The smallest group, that of still life, numbers six.

The following museums will see the exhibition after it closes at San Diego: Honolulu Academy of Art; Carmelita Institute of Art, Pasadena; Faulkner Memorial Museum, Santa Barbara; California Palace of the Legion of

Honor, San Francisco; Portland (Ore.) Art Association; Henry Art Gallery, Seattle; Phoenix Fine Arts Association; Denver Museum; Joslyn Memorial, Omaha; Kansas City Art Institute.

The artists represented are:

George Biddle, Charles E. Burchfield, Andrew Dasburg, Edward Hopper, Morris Kantor, George Luks, Henry McFee, Kenneth H. Miller, Eugene Speicher, Wayman Adams, E. L. Blumenschein, Charles W. Hawthorne, Walter Ufer, John Folsbee, Hayley Lever, John Noble, John Whorf, Alexander Brook, Stefan Hirsh, Max Weber, Marguerite Zorach, John F. Carlson, Jonas Lie, William Glackens, H. E. Schnackenburg, John Sloan, Guy Pene du Bois, Barnard Lintott, Theresa Bernstein, Reginald Marsh, Jerome Myers, Abram Poole, Leopold Seyffert, Maurice Sterne, Charles Aiken, George Obersteuffer, Edward Bruce, Walter Griffin, Eric Hudson, Georgia O'Keeffe, Bernard Karffol, Grant Wood, Eugene Higgins, Frederic A. Waugh, Edward W. Redfield, Charles H. Davis, Hugh H. Breckenridge, Ivan LeLorraine Albright and Luigi Lucioni.

Watrous's Optimism

Harry W. Watrous, veteran Academician, wrote words of optimism for the conservatives of art in the June number of the *Bulletin* of the National Arts Club, New York. He said:

"In viewing the art world as an active worker of over 50 years, it seems to me to be crowded by an overabundance of rather young men and women who are painting, not what they see, but trying to imitate a number of painters who have been commercialized and ballyhooped by certain persons who, as one prominent dealer stated frankly to me, are in to 'get it while the getting was good and as long as the boobs lasted.'"

"This is a condition found in more than one of the arts (think what has been done to music and the drama), and may be largely attributed to the unrest that seems to exist throughout the world and the advantage taken of it. Beauty is ignored, but the play seems to be for the sensational, the lewd and the grotesque, and the more extreme the greater the acclaim. I believe the pendulum has about reached the end of its swing, and may reach the other extreme on its return. On the way it may have taught us something.

"However, in the meantime, I prefer to live with what appeals to my sense of beauty

rather than with an over-propagandized 'masterpiece that is ugly, without even cleverness to redeem it.' To put it all in three words—strive for beautiful. Don't think me a pessimist, for I can see a great change coming."

Russia Seeks Art

Following its plan of establishing cultural relationships with other countries, Soviet Russia through its Modern Museum of Western Art in Moscow is encouraging exhibitions of contemporary works of art from every country.

According to the Philadelphia *Public-Ledger*, Alexander Portnoff of that city is one of a committee to make contacts now with American artists for Russia, with the idea of adding an American art room. A similar committee was sent to Italy, resulting in a room in Moscow filled with Italian works.

Basing this approach on an exchange principle, a showing of contemporary Russian prints, sponsored by the American Institute for Cultural Relations with the Soviet, was held at the Holland Fine Arts Gallery of Philadelphia in June through Mr. Portnoff's agency.

Wastage

"Is there a market for second hand leather," asked Mr. Lapis Lazuli,—"like the cut-off ends of a belt?"

Epochal Verdict?

In 1928 Albany R. Troughton of Toronto Ont., found some old United States stamps among his family papers. He sent them to New York by his mother-in-law, who took them to J. Murray Bartels, dealer in rare stamps. She received an offer of \$200 for the lot, and accepted it. Later Mr. Troughton learned that Mr. Bartels had sold one of the stamps for \$7,500 to Philip Ward of Philadelphia, who afterwards sold it for \$8,500. He sued in the New York courts, and has just been awarded a judgment for \$7,335.

The importance of this occurrence to the art world lies in the inference that the owner of a painting or other work of art who, not knowing its value, sells his property for a song and later finds that the buyer has had it expertized as a Rubens, or a Titian, or a Stuart, or a Copley, may sue and possibly obtain an award that compares with the esteem in which collectors hold works by these masters.

The stamp which caused the lawsuit was of the 10-cent Baltimore "postmaster" provisional issue of 1845, one of only five on white paper known to exist. The fifth stamp, discovered since Mr. Troughton sold his, brought \$10,000.

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